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A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS

Art and Civilization



There is an old saying that God made the country, while man made the town. And that means that if one seeks nature he should turn to the hills; if he seeks art he should turn to the city.

In this there is food for the collector's thought. Since the establishment of civilization the fine works of craftsmanship have mainly been wrought in cities and for city dwellers.

To the cities, further, have moved rural families whose ambitions urged or whose prosperity permitted. And they brought their best with them. The cities therefore are the true reservoirs of the most desirable antiques.

That is one reason why the antique shops which deal only in the best and whose stocks are critically chosen by experts are mainly city shops. They are near their sources of supply.

It is a quarter century of city experience and of the developed critical faculties which it has brought that I place at the disposal of those who wish assistance and advice in the purchase of antiques.

I. SACK

85 *Charles Street, Boston*

ONEIDACRAFT, Inc.

Early American Furniture

GROWING appreciation of the character and quality of early American furniture and its English prototypes has awakened a demand for such furniture for public and private household use beyond possibility of supply from accumulations of the past.

An obvious need, therefore, exists for the present production of American period furniture which shall be authentic in design, correct in selection and finish of its materials, and sufficiently moderate in price to be comprehended within the purchasing power of the normal family.

Authenticity of design implies two considerations: first, that the period reproductions shall not be marred by those anachronistic details, either of pattern or proportion, which many designers introduce by way of fancied improvement; second, that the models followed shall be not merely early in type, but excellent of their kind. Authenticity in design may be accomplished only by well trained craftsmen working under supervision which is historically expert.

Correctness of selection and finish of materials is dependent upon the same kind of knowledge as authenticity of design. The design of early furniture was, to a considerable extent, modified by the nature of the woods used. The attractiveness of

such furniture today is largely due to the essential harmony between material and design and to the richness which age imparts to any sterling fabric. Good proportion and detail in furniture cannot compensate for inferior woods overlaid with heavy finishes to conceal their imperfections.

As for price: most early American furniture was of fairly simple design for plain living people. Today the cult of simplicity is not confined solely to those who can afford it as a luxury. It has become one with the general exercise of good taste among America's cultured classes, whatever their financial status. A manufacturing service which aims to produce household furniture calculated to appeal to these classes should seek to offer its product at a price which will make it widely available.

Oneidacraft has been established at Oneida, New York for the purpose of meeting the requirements outlined above. R. T. H. Halsey and William Sloane Coffin are responsible for the models. J. C. Fowell is the General Manager of the factory and Joseph B. Dawson is the Superintendent. In short, it is an association of well-known antiquarian experts, of able woodworkers and of manufacturing and merchandising executives of wide experience and ample resources.

ONEIDACRAFT will distribute its product exclusively through the wholesale, retail and contract department of W. & J. SLOANE, FIFTH AVENUE, NEW YORK CITY

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FREDERICK WAYCOTT, Treasurer





FROM THE WELLENS COLLECTION OF EARLY FURNITURE

Trophies of my COLLECTING DAYS

FROM those who, like myself, acquired their collections of antique furniture years ago, before anybody began to buy so eagerly as to exhaust original sources of supply, must the present generation seek its finer examples of antiques. For a quarter century, the joy of collecting was mine, and the joy of using. Now a large house has shrunk to a conservative apartment, and I have relaxed my hold upon group after group of my antique furnishings.

PRESENT OFFERING

Mirror: gilt Chippendale, 5 ft., 6 in. high; 30 in. wide.
 Mirror: gilt Chippendale, 3 ft. 10 in. high; 25 in. wide.
 Small Sheraton sofa: 4 ft., 10 in. long.
 Satinwood painted drop-leaf table: 24 x 16 in.; opens to 48 in.
 Bracket clock by James Martineau: very small; chimes on quarter.
 Large Chippendale bookcase: 10 ft. long, 7 ft., 6 in. high; mahogany; broken arch top.
 Sheraton dining table: spade feet.
 Georgian corner cupboard: mahogany, half round front, glass doors.
 Wooden mantel: Adam style.
 Tilt-top table: carved edge, ball and claw tripod base; mahogany.
 Pair Chippendale armchairs: canted arms; mahogany, very fine.
 Oak joint stool.
 Empire mirror: 4 ft. high, 26 in. wide; gilt, painted top panel.

Serpentine inlaid bureau: American, probably Virginian.
 Inlaid mirror: matches bureau.
 Four post bed: very slender posts, canopy top; posts carved with 2 vines covering reeding.
 Washington mirror: gilt and mahogany; 4 ft., 4 in. high, 27 in. wide.
 Small mahogany dish-top table: diameter 25 in.; American.
 Oak table: one drawer, ball feet with stretcher; 20 x 16 in.; Jacobean.
 Pair Sheraton chairs: backs carved with drapery motifs.
 Chair back settee: 4 ft. long, marquetry, William and Mary period.
 Pie crust candlestand: tripod base; top 11 in.; mahogany.
 Mahogany urn stand: Chippendale; 12 x 12 in., with draw for cups.
 4 French color prints.

Tea table: mahogany, with tambour slide and drawer.
 Washington mirror: gilt and mahogany, scroll top with phoenix; 4 ft., 8 in. high, 26 in. wide.
 Tilt-top table: tripod base, support 3 reeded banded columns; 23 in.
 Square pie crust tea table: 32 x 21 in.; mahogany; carved rim and legs.
 Pair Chippendale torcheres: exquisitely carved; 5 ft. high, mahogany gallery tops.
 Secretary: pierced scroll top; mahogany; inlaid interior; original handles.
 Pie crust table: mahogany; carved tripod base; 30 in. top.
 Fine card table: Chippendale; mahogany; from Cranford Manor.
 Needlework foot stool: William and Mary period; turned legs; very rare.
 Pair Chinese ginger jars; Ming teak stands and tops with inlay of jade.

ADRIEN F. WELLENS, 345 West 88th Street, NEW YORK CITY
 Telephone, SCHUYLER 6088



ENGLISH AND AMERICAN ITEMS OF 18TH CENTURY MAKERS

to Enrich the COLLECTIONS of OTHERS

These have been eagerly purchased by lovers of fine things in all parts of the United States, whose pleasant letters of appreciation have compensated for the regret of parting with rich and beautiful souvenirs of much interesting travel and experience.

And now, having arranged another inroad upon my reserves, I invite the participation of readers of *ANTIQUES*. The items are here listed. Ask for photographs and prices, in the assurance that what I am offering is my own and of the best, and that the purchaser will be fully protected.

PRESENT OFFERING

2 jade bottles; 2 bottles of rose quartz, and one of rock crystal.
Card table: carved edge and rim; Chippendale, mahogany; baize top.
Large gilt Chippendale mirror: 5 ft., 8 in. high, 32 in. wide.
5 portraits: 18th century, English.
Set of 8 chairs: Chippendale; pierced and carved backs decorated with oak leaves and acorns. 2 arms 6 sides.
Hepplewhite sideboard: inlaid; 5 ft., 6 in. long, 27 in. wide.
Pair wall cabinets: Sheraton; mahogany; height 6 ft. width 22 in., depth 12 in.
Mahogany bureau: drawers have maple fronts; 40 in. wide, 22 in. deep.
Chippendale high case clock: from Wentworth Castle; 7 ft., 6 in. high; mahogany sun-and-moon dial; treatment in Chinese taste.
Set of 6 wheel back chairs: Sheraton.

Marquetry clock: William and Mary period, circa 1700; height 7 ft.
Bracket clock.
Pair Chippendale card tables: needlework covering; claw feet; mahogany.
Silver hot water urn Martelé; with stand.
Set of 5 garnitures: Lowestoft; decorated in Chinese manner; perfect.
Pair Lowestoft vases: 19 in. high; sepia medallions; gold decoration.
Pair Lowestoft wine coolers: flower decoration.
Mahogany tray: pierced edge; 18 x 24 in.
Tray: Sheffield edge; oval mahogany bottom.
Single armchair: Chippendale; mahogany; elaborate back.
Knife urn: black lacquer; decorated with mother-of-pearl.
Pie crust table: mahogany; tripod base; 24½ in. top.
Walnut slant-top desk: fine interior; American.
Barometer: satinwood; fine working order; English.

Lowboy: mahogany; of the Savery school, Philadelphia.
Pie crust table: mahogany; finely carved base; 30 in. top.
Block front bureau: mahogany; made in Bar Harbor.
Needlework pole screen: finely carved mahogany, tripod base.
Pair Chinese ginger jars: midnight blue teak bases, and lions.
Three tier dumb waiter: mahogany.
Bird cage: ivory; lacquer and fittings of rose quartz.
Pie crust table: mahogany; tripod base; ball and claw feet; exceptionally fine.
2 Lowboys: mahogany; of the Savery school; exceptional specimens.
2 banjo clocks.
Set of Chippendale chairs: wonderful backs; mahogany; circa 1790; 6 sides, 2 arms.
Set of 4 Brussels tapestries: 17th century.
Set of 3 Brussels tapestries: 17th century.

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An exceptionally fine Chippendale period Mirror in beautifully carved and gilt wood frame, 6 ft. high by 3 ft. 6 inches. (*Illustrated*)



A number of sets of Chippendale, Sheraton and Hepplewhite period chairs in mahogany.



A large stock of Sheraton period mahogany framed settees, and Grandfather chairs.



Several very fine carved oak chests.



Early lighting appliances, horn lanterns, Betty Lamps, rushlight holders, candle molds, and pewter and brass candlesticks.



CABLES: *Antiques, Birkenhead*
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A large quantity of old oak for building, including a set of ten Jacobean period oak doors complete with frames, four very rare oak window frames with original shutters and beautiful ironwork; and a large quantity of odd carved and plain paneling.



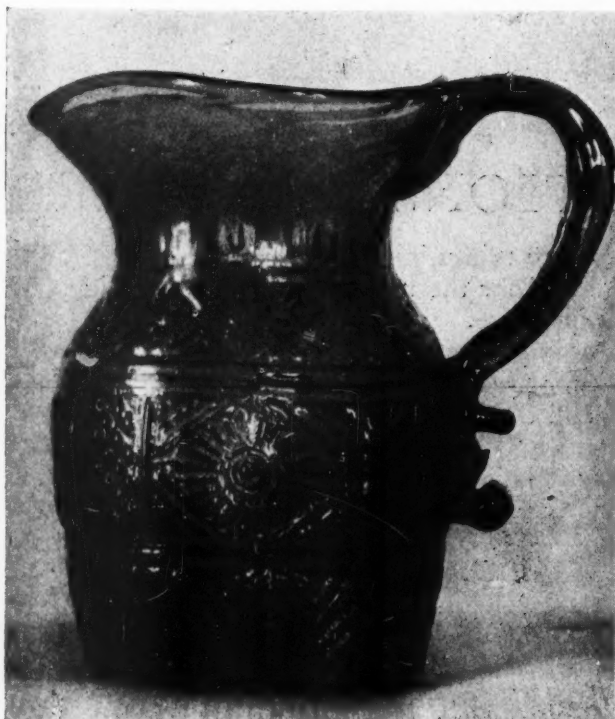
A wonderful collection of beautifully carved mahogany bedposts, of the Chippendale, Sheraton and Hepplewhite periods.



Trade enquiries are especially invited, and photographs will be submitted gladly on request.



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Three-Section Mold

Blue specimen from an interesting group embracing every known type, assembled by Dorothy O. Schubart during the last six years.

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Good Investment"*

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CHIPPENDALE CHAIR. Mahogany (c.1760)
One of a set of six.
Seats covered in blue and silver damask. A vigorously carved inter-laced splat, together with superior grain and patina of the wood give these chairs unusual distinction.

WHETHER it be for the best examples of early American furniture or their prototypes made in England under the eyes of Chippendale, Hepplewhite and Sheraton, the Rosenbach Galleries are prepared to meet any requirement satisfactorily and completely.

Furniture and decoration accessories are exhibited only at the Philadelphia Galleries. The New York collections consist of rare books, prints and paintings.

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A BEAUTIFUL AMERICAN SHELF CLOCK
BY JOHN CROWLEY OF PHILADELPHIA

THE HOUSE WITH THE BRICK WALL

ANNIE HAIGHT KERFOOT

J. B. KERFOOT

FREEHOLD, NEW JERSEY



SET OF 8 HEPPLEWHITE CHAIRS, 6 side, 2 arm, all original, perfect condition.



RARE INLAID HEPPLEWHITE SIDEBOARD, all original, excellent condition.



SET OF 8 HEPPLEWHITE CHAIRS, 6 side, 2 arm, all original, perfect condition.

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WE have just moved into our new building where we have three entire floors devoted to the choicest antiques in New York State.

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Our prices are reasonable, we send photographs gladly on request and we guarantee satisfaction.

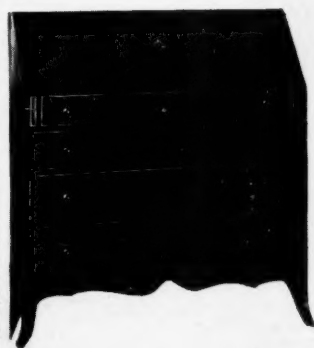
Catalogue, 1925

NEVER before has such a catalogue of antiques been compiled. It is made up of 64 pages, listing 1500 items of glass, furniture, rugs, pewter, etc., with beautiful illustrations and brief pointed descriptions. Every article is priced and each collection is prefaced with a short history, which includes information on how to distinguish the genuine from the counterfeit.

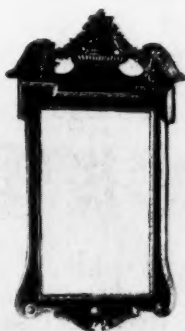
The protective and instructive value of the catalogue is beyond calculation. It serves at once as a guide to prices, classifications, and authenticity. Dealers and collectors who have seen it are unanimous in their praises. No lover of antiques can afford to be without one.

Send for it today

Price, \$1.00



INLAID HEPPLEWHITE DESK, perfect condition.



MAHOGANY AND GOLD TRIMMED MIRROR, excellent condition.



BEAUTIFUL HIGHBOY BALL AND CLAW FEET, fine condition.

BUCKLEY *of* BINGHAMTON, NEW YORK



A PAIR OF CHAIRS BY SHERATON

THE chair pictured above is one of a pair designed by Sheraton when he was in one of his dreamy moods, for it is a known fact that he was a great dreamer. When he was not busy directing cabinet-makers in carrying out his designs in wood, he devoted his time to writing books about furniture and discoursing upon religious subjects. He was ever a dreamer, surely had he been more practical he would not have died in the pecuniary circumstances that he did.

Perfect in execution, graceful and original in design, these chairs are made of the finest old mahogany which is the ideal wood for chairs, as the best results can be accomplished in a small space with this material.

They are a most unusual pair, well worthy of a place in any collection. These chairs are now on sale at my Galleries, together with other rare and interesting antiques.

LOUIS JOSEPH

381 Boylston Street

BOSTON, MASS.

It is never possible to be sure in advance as to the relative demand for a given issue of ANTIQUES.

In planning the size of each edition, present subscribers are first taken into account and allowance is made for the requirements of that increasing number of new subscribers who wish to obtain back numbers sufficient to complete at least a volume.

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ANTIQUES

TABLE of CONTENTS

Vol. VIII OCTOBER, 1925 No. 4

	PAGE
Poster for Velocipede Exhibition	Cover
Sky Piloting in Lancaster	Frontispiece
The Editor's Attic	203
Some Hitherto Unpublished Traditions . <i>Mary N. Cole</i>	206
Our Fledgling Period <i>Carl William Drepperd</i>	210
English Notes on Various Pewter	
<i>Howard Herschel Cotterell</i>	212
Men, Women and Tobies <i>Elma Allée Weil</i>	218
Firearms Combined with Other Weapons	
<i>Lewis Appleton Barker</i>	221
Current Books	223
Auctions and Exhibits	225
Questions and Answers	225

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News stands are supplied only as they order without privilege of return.

One month all calculations are fulfilled. The next will develop a post-publication demand which sweeps the shelves clean. And late requests for copies to fill gaps in private files may not be met.

And the moral of that is: become a subscriber and remain so.

The magazine ANTIQUES is the only magazine published by ANTIQUES, INC., and is in no way connected with any other publication.

Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.

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CHESTS

"And at the King's command, they made a chest and set it without at the gate of the house of the Lord."—Bible

THE chest is man's earliest attempt at the art of furniture making. It has played its part in history and adventure, in religion and romance, in literature and art! Chests may be the simplest of the cabinetmaker's craft, and they may be of the most elaborate, embellished with masterpieces of the iron worker's art, the wood carver's skill or the artist's brush. They are of all people, all lands and all times, and no collection of antiques or antique furnishings can be considered representative, comprehensive or complete, that does not include one or more specimens of early chests.

The Katharine Willis Antique Shops

include in their collections many of the oldtime chests. Chests of early pine (both in the rough and re-finished) for \$15 and up. These are fine for wood, or blanket chests. Fine specimens of early walnut and the quaintly decorated Dutch dower chests—so "smart" in the hall for motor robes, and the like. Very special are two miniature early walnut chests, evidently made for some loved child for her toys or dolls' clothes.

Further details of other chests in stock, on application.

KATHARINE WILLIS

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SKY PILOTING IN LANCASTER

Two views of the progress of inflating a balloon previous to public ascensions in Lancaster, Pennsylvania, a locality which, during the mid-nineteenth century, enjoyed many opportunities for pioneering in the heavens with the aeronaut John Wise. The pictures are from contemporary photographs in the possession of C. W. Drepperd.

See article, Our Fledgling Period, on page 210.



ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND
INTEREST IN *TIMES PAST* & IN THE
ARTICLES OF DAILY USE & ADORNMENT
DEvised BY THE FOREFATHERS

Volume VIII

OCTOBER, 1925

Number 4

The Editor's Attic

Tulips or Turtles?

THE satire which purported solemnly to prove that all ancient Greek proper names were derived from English terms—Aristophanes being so called on account of the *airy stuff* in his writing; and Euphrosyne, because, having rolled her hose, she suffered a frost in her joints and was therefore hailed as *You frozen knee*—will be remembered, in part at least, by the erudite.

The satire in question was, of course, directed at those over-ingenious philologists who discover linguistic relationships wherever the faintest phonetic similarities occur between words, or who seek obscure and romantic origins for expressions of perfectly simple and respectable parentage. It was one of the latter sages, no doubt, to whom should be credited the suggestion that Moses and Middletown are substantially the same name, since the suppression of *iddletown* and the substitution of *oses* leave the initial *M* in quite undisturbed serenity.

Yet, to be serious, in the case of American place names confusion of opinion concerning origin and early meaning is sometimes not to be avoided—particularly in those instances where an ancient Indian appellation has been corrupted by the slovenly tongue of modern civilization. Is Mount Mousilauke in New Hampshire a tribal hill of the redman, or is it, as some declare, no more than a Yankee farmer's Moose Hillock? Each of the alternative possibilities has its supporters.

A similar query arises with regard to Tulpehocken Creek in Pennsylvania, cited by Mrs. Frazer, in her recent discussion of Pennsylvania bride boxes and dower chests as an illustration of the Pennsylvania German's fondness for tulips. Certainly *Tulpen* are tulips in German; so, too, *Hocken* are sheaves. Hence *Tulpehocken* may well enough be translated as *Sheaves of tulips*, a pretty and poetic name, full of fragrant and brightly chromatic suggestion.*

But whatever fond imaginings the name Tulpehocken, as thus interpreted, may inspire are shattered by a note from Walker Lewis Stephen of Reading, Pennsylvania,

*It must be admitted that this theory would be more completely satisfactory if the full German plural *Tulpen* were used in the compound.

who, anent Mrs. Frazer's article, offers the following statement:

Tulpehocken is a derivation of a Lenni Lenape, or Delaware Indian, word *Tul-pe-wi-haki*, signifying *land of turtles*.

Without doubt, Mr. Stephen is fundamentally correct in his ascription of an Indian origin to a very German-sounding word. Yet that fact does not place Mrs. Frazer in error. Most of the old time Indian names in the United States have passed. Those which, more or less transformed, remain in use owe their survival mainly to some connotative quality of sound or sense which has endeared them to the white man. And so it seems certain that a Pennsylvania creek, whose meanderings may well carry it through an erstwhile empire of turtles, owes its present entitlement of Tulpehocken less to Indian recognition of its special peculiarity than to the fact that the pronouncing of its aboriginal name somehow evoked in the minds of homesick German immigrants a vision of the shining gardens of a distant Fatherland.

Weapons of the Toilet

IN the Attic for July was published the picture of a silver etui containing a variety of tools of somewhat uncertain function. Concerning two of these implements, however, Cornelia Hilliard of Old Town, Maine, supplies information which is, without doubt, correct. The little dagger shaped affair with a round head, which appears in the foreground of the illustration cited, was known, so Miss Hilliard states, as an ear-spoon, and was intended for personal use in extracting wax from the ears. Such a spoon was quite likely to be carried in the owner's waistcoat pocket, from which sanitary retreat it was withdrawn for use in moments of contemplative idleness. Similar articles in bone and ivory have likewise assisted in spreading aural infirmities among an earlier generation. Says Miss Hilliard further:

Also I have a little old pair of pinchers with an ivory handle which looks very much like the pair you show in the picture. Mine was also a toilet accessory. It belonged to a relative and she used it to pull out hairs when they grew too obstreperous on the sides of her chin!

Silhouette Side Lights

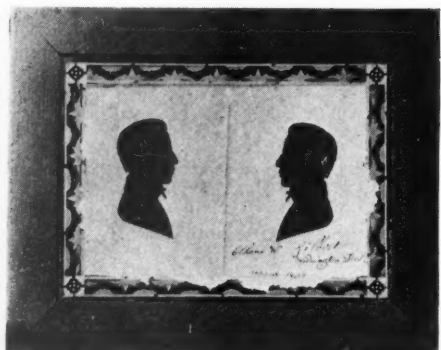


Fig. 1

Delaware, exemplifies the custom of cutting silhouettes in duplicate by the simple device of folding the paper employed. One half of the sheet thus cut, Mr. Haddon states, was given to the sitter; the other, carefully labeled with name, address, and date, was retained by the artist as a kind of negative in the event of future orders. Unseparated sheets such as that pictured would, therefore, be somewhat rare, and, as Mr. Haddon again suggests, "were probably preserved in such form only because the sitter's dissatisfaction with the likeness led to his leaving the entire work in the artist's hands."

A curious silhouette is the one shown in Figure 2. It consists of the paper profile "of a not particularly brilliant looking youth, which is pasted on the surface of a small mirror." Mr. Haddon queries whether, as a kind of "court-ing mirror" this tribute was given by an enamored swain to his lady love, or whether, on the contrary, the fair one cut the lineaments of her hero and so implanted them upon her looking glass that the noble vision might ever be before her. Whatever the personal responsibility for this work of art, the Attic inclines to the belief that the method

of it was suggested by the portrait paintings on glass which were, at the time, very common in Pennsylvania.

A little landscape silhouette (Fig. 3) adds what may be a new name to our list of cutters, that of Catherine Hill, of Philadelphia, who



Fig. 2

wrought this cheery design from black paper, apparently at some time between 1835 and 1840. More concerning the lady is not known. Perhaps this example represents her sole incursion into the field of silhouette art.



Fig. 3

To M. L. Haddon of Stratford, Connecticut, the Attic is indebted for several small photographs of characteristic Pennsylvaniasilhouettes. One of these (Fig. 1), representing the profile of Elkana W. Gilbert, of Wilmington,

Help Save "Old Ironsides"

IN the Attic for November, 1924,* comment was offered on the parlous condition of the ancient frigate *Constitution* now decaying at its dock in the Boston Navy Yard. The cost of saving the venerable craft and restoring its ancient glory will approximate \$475,000. Congress has recently authorized the Secretary of the Navy to make adequate repairs and to accept any donations which may be offered for such a purpose; but that august legislative body has refrained from lending assistance by making any appropriations from the United States Treasury.

Perhaps this is as it should be. If *Old Ironsides* is to be restored to the nation, the funds may better be derived from voluntary donations than from the indirect tribute of grudgingly paid taxes. So a national committee for a *Save Old Ironsides Fund* has been constituted under the chairmanship of Rear Admiral L. R. de Steiguer, U. S. N. The interest of the school children of the nation is being enlisted, and, through various organizations, contributions from individual citizens are being sought.

ANTIQUES commends the effort. Those readers who wish to lend their financial aid should proffer it directly to Rear Admiral de Steiguer at the Charlestown Navy Yard, Boston, Massachusetts.

Lafayette and Imbert

CONCERNING the hat label of Joseph Juel, representing the landing of Lafayette, which was reproduced in the Attic for April of this year, Robert Fridenberg, of New York, sends interesting comment as follows:

IN ANTIQUES, April 1925,† you reproduce Joseph Juel's hat label showing the landing of General Lafayette. There are several contemporary engravings of this subject, all of about the same size, in circles averaging two and three-quarters inches in diameter, and with oak or laurel leaf decorated borders.

They were engraved by Rollinson, Samuel Maverick (who did two slightly different) and another, besides the one you reproduced, not copied by the engravers. Imbert was the *del.* The same subject was printed, in carmine, on a contemporary handkerchief, fourteen inches square, by the Germantown Print Works. In the Juel example the date is: 16th August 1824, in all the other circular engravings it is August 16th 1824. They are all quite scarce and are sought by collectors of New York City views.

Rollinson and Maverick are known among the American engravers of the late eighteenth and early nineteenth century who were ready to turn their effort in any direction. Rollinson, for example, is said to have decorated the silver buttons worn by George Washington at the time of his inauguration as first President of the United States. Imbert, however, deserves consideration as a man of special mark, for he was not only an artist but a publisher who contributed largely to the progress of lithography in this country.

He was, as Charles H. Taylor tells us in his *Notes on Early American Lithography*,‡ the first American lithographer in New York after Barnet and Doolittle. Originally a French naval officer, he was one of those who suffered long imprisonment in England, during which he

*See ANTIQUES, Vol. VI, p. 243.

†Vol. VII, p. 180.

‡Worcester, Massachusetts, U. S. A. Published by the Society, 1923.

perfected himself as a marine artist. Coming in due course to New York City, he was, in 1825, located at 79 Murray Street, New York. He continued his work of lithographic publication until 1831.

To Imbert, a marine artist and former officer in the navy of France, Lafayette's coming to America must have been an overwhelming event. No wonder that he depicted the occasion with such spirit that his drawing captured the popular fancy and came to be reproduced on every imaginable object of use from Staffordshire plates to Germantown handkerchiefs.

Another Identification

In the August, 1925, number* is pictured a miniature portrait of a man, painted by Mary Ann Hardy and hitherto unidentified. Alexander S. Graham of New Brunswick, New Jersey, has recently informed the Attic that this portrait is that of Fitz-Greene Halleck, American poet. In support of this identification Mr. Graham cites an engraved portrait of Halleck, the work of Parker after a painting by Henry Inman, which appeared in the *New York Mirror*, Volume XIV, 1836.

Lest members of the Attic circle be no wiser than before by virtue of this bit of information, it may be well to state that Fitz-Greene Halleck lived from 1790 to 1867. He was not a great poet; yet the divine spark was within him, and sometimes shone with almost passionate fire. One quatrain of his will always endure—that in which he mourns the death of his young friend Drake:

Green be the turf above thee
Friend of my better days
None knew thee but to love thee
None named thee but to praise.

*See ANTIQUES, Vol. VIII, p. 96.

Two Glass Tile Paintings

MOST of the old fashioned glass paintings which the collector encounters are those so treated that, when the decoration is framed, the pigment is on the under surface of the glass, which thus serves in the double capacity of ground and of protective covering.

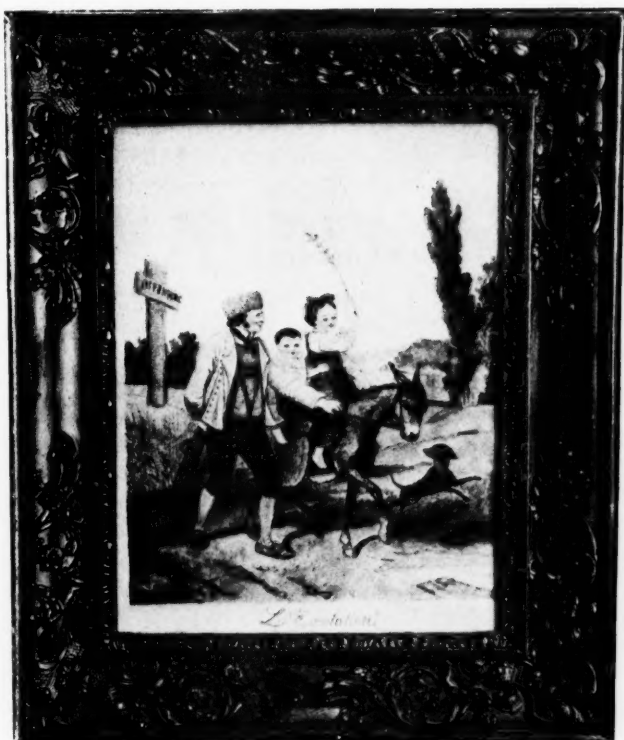
Mrs. Estelle Leask of New York City, however, sends to the Attic photographs of two little European tiles, or panels, of "milk glass" which are painted very much after the manner of earthenware tiles.

Mrs. Leask's own description of these fragile decorations and of the manner of their finding is here reprinted:

More than a year ago, I was walking in Reims through what was left of one of the squares near the Cathedral,—the part of the city which suffered the worst bombardment. I found that a new shop had been opened, only one, the rest of the square still lying in ruins. The stock consisted of a little of everything, and among others, a thrill, some antiques, and some very lovely ones. I saw two little glass pictures and fell at once. They are Second Empire, in their original frames, and in perfect condition. The glass is opaque white, and the outlines and shadows are etched on it in a warm brown. The sky, water, flesh tones and costumes are very palely tinted in colors. The quaint drawing, soft tones and variety of action in these little pictures make them seem unique. The frames are dull gold, pleasantly dimmed by years.

One picture is called, *Le Bon Seigneur* (The Kind Master), the other, *L'Equitation*. The name on the signpost in the latter picture reads *Offenberg*. On looking it up on the map, I find that this is a little town just over the borders of Alsace, in Baden; so my little pictures may be Alsatian. That they should survive at all in a part of France where everything was reduced to powder seems wonderful when one considers how fragile is old glass. They regard me from my walls today, and remind me of the old Reims I loved before 1914, and of brave new Reims, rising from her ruins.

It has been suggested that the little paintings are earlier than the Second Empire (1851-1870). The Attic, however, inclines to accept the attribution made by Mrs. Leask.



Some Hitherto Unpublished Traditions

By MARY N. COLE

A COUNTRY woman of my acquaintance, who talks much and whose stream of volubility usually takes either an historical or a philosophic turn, has one safe refuge of authority for all her conversational offerings. It possesses the merit of being, at one and the same time, conservative and inclusive; hence it both disarms criticism and silences doubt. And it is brief. For my rural friend, instead of attempting to support her statements with lengthy appendices of profound citation, wisely clears her way in advance, with the invariable preface, "Some says." Could any dozen words serve more efficiently than these two; or, indeed, could any five-foot reference shelf more unassailably strengthen the fibre of assertion?

And so, in offering these notes—which are indeed nothing more than transcripts of various traditions that I have encountered here and there in southwestern Connecticut—let me confess at the outset that I can supply no formal proofs either of their truth or of their falsity. Most of them, however, seem inherently reasonable—and reasonableness in tradition usually indicates the existence of at least some modicum of truth. If further evidence in any instance is sought, I must refer the doubter back to the "Some" that "says." The reader who insists upon more sufficient authority would better proceed no further with his perusal.

I. A Knock-Down Chair

That our pioneering forefathers occasionally made their furniture with a view to its easy dissection preliminary to shipping in the course of family migrations was a fact long unknown to me. But some years since, in Springdale, Connecticut, which is part of Stamford, and only thirty-seven miles from New York City, I encountered a dozen or more chairs similar to that pictured in Figure 1.

The woman to whom the set belonged would part with but one of her precious treasures. They had been made, it appears, by her grandfather during his younger days in New England. His pioneer father had gone westward to establish a new location for the family. When, at length, word came that the "cut-down" had been accomplished and the log house built, and that the family should now migrate, the young man made these chairs as a surprise offering for the new home.

The roads were so rough that the family had been warned to travel with only what they could carry by

wagon. All furniture, they were informed, must be sold before the long, hard journey might be undertaken. But the ingenious boy had carved the seat stretchers of these

chairs to unlock when the rush seats were cut out, so that a dozen or more chairs would amount to no more than a bundle of sticks and slats, easily enough carried on any conveyance, and, at the journey's end, quickly re-assembled with one twist of each stretcher. They would then need new rush seats, but nothing more.

Years later, these chairs were brought back to New England. The rush seat of the one given to me I found considerably dilapidated, so that, when I reached home, I had the thrill of cutting out the remaining rushing and of finding the solid frame so exactly joined that, with a turn of each stretcher, I could take the whole frame apart like a Japanese puzzle.

Unfortunately, the key-joint does not show in the photograph. Roughly sketched (to speak euphemistically of my draftsmanship) it looks somewhat like Figure 2. How widely this, or a similar device, was used in the making of old time slat back chairs I do not know. But it would seem to have offered elements of convenience not to be disregarded in pioneering days.

II. Flint Bowl and Candlestand

Genuine early candlestands are rare enough; but I wonder how many of those which have survived from early days still carry their old-time flint



Fig. 1 — SLAT BACK CHAIR (late eighteenth or early nineteenth century)

Remarkable in that the stretchers are so keyed into the legs that when the rush seat is removed the chair is readily resolved into a bundle of sticks. The method of keying is illustrated in the detail (Fig. 2) at the right below.

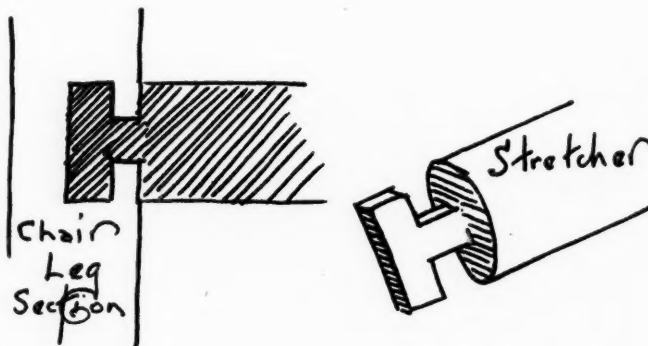


Fig. 2

bowl, as does my candlestand pictured in Figure 3. The piece once belonged to the same dear old lady who gave me the bandbox, later discussed. She showed it to me

one day as something she greatly treasured.

After I had studied the flint bowl, I asked my friend if she had ever seen a *need* fire made with steel and flint to light the tallow dips; but she had not. And she was not aware of the age of this stand. Her family, however, had lived for five generations on the same farm, and the candlestand had stood in the south attic for as long as memory could reach. I could not ask that such a piece be sold to me, and I never thought that it would ever be mine; but, a number of years later, it was sent to me with birthday greetings. I have been told that it is the only stand in Fairfield County with the original flint bowl.*

III. Lucky Coffin

Spoons

A coffin spoon tied to a wooden cradle gave me introduction to a curious utilization of the silversmith's art. I was attending a country auction, and, while the red plush sitting room furniture was being sold, I asked the owner of the house for permission to visit the attic. I was told that there was nothing above stairs save an old family cradle which was not for sale; but I was welcome to climb up and look at it if I wished. The first spoon on the left in the photograph (Fig. 4) I found tied by a piece of hemp to the side of the cradle.

After the auction was over, I sought an explanation of this strange disposal of silverware. Thus I learned that, in this part of Connecticut, it was the custom as late as 1830, following a funeral, to give two silver spoons to the

* This bowl is four inches in diameter by two and one-half inches deep. A hole in the bottom permits it to slip over the top of the stand and rest on the candle arms. "Some says" scorched linen was a favorite tinder to catch the spark made by the concussion of flint and steel. The flint bowl on my stand has been burned many times. It was thought to bring back good health to a home in which there was illness to let all fires go out and to kindle a new, or *need* fire with the aid of spinning wheel or other means of friction. See Farrer, *Primitive Manners and Customs*, page 300.



Fig. 3 — CANDLESTAND WITH FLINT BOWL
(early eighteenth century)

neighbor who had acted as nurse during the illness of the deceased, or who had helped materially in making ready for the burial. Likewise it was thought to bring good fortune and to provide a safeguard against illness for an infant to cut its teeth on one of these little spoons, whose handles were shaped like a coffin lid.

In England such pieces were called *funeral spoons*, and their use as a genteel form of teething ring is probably responsible for the old saying, "He was born with a silver spoon in his mouth."

The fifth spoon in the picture,—the little "bright cut" specimen—made by J. du Bois in 1780, is as small as one of our modern *demi-tasse* spoons. I spent weeks trying to find out its former use, and then, one day, as I was being shown some very fine Lowestoft cups, my hostess remarked, "Now, I'll show you some Lowestoft spoons." It was her belief that these little spoons were made for the dainty Oriental cups without handles, wherefrom Doctor Johnson drank so many helpings of tea at a single sitting.

IV. Bandbox Neatness

One seldom hears the expression nowadays, but some of us, when we were children, used to wonder just what was meant when some tidy neighbor was referred to as looking as if he had just jumped out of a bandbox.

Figure 5, however, may help to explain the expression to the present generation. Here is a little bandbox together with a large bandbox—or hatbox—given to me by another old lady in Springdale. The story that goes with the small box is that, years and years ago, the kindly donor's grandfather bought in New York six bands to wear under his black silk stock. The six were packed in this little bandbox, which the old gentleman later gave to his small granddaughter for her "puppet's



Fig. 4 — EARLY SPOONS

The first is a *coffin spoon*. The next three appear to be later modifications of the type. The fifth spoon dates from the days when tea was imbibed from dainty cups.



Fig. 5 — BANDBOXES

Only the smallest box was used for bands, or neck pieces; but the name appears to have been applied to all boxes of similar form, whatever their size or use.

duds."*With a clean linen band beneath his chin, grandfather looked, indeed, as if he had just "jumped out of the bandbox."

I well remember a woodcut picture of a youth in strange trousers, displaying his agility by leaping over a lighted candle in a tin holder placed upon the floor—a dangerous experiment, particularly in the days of inflammable Mother Goose houses.

Now, "Some says" that Jack, or Tom, or Dick, did his athletic work over quite a different kind of candlestick,—a true wooden stick and not a metal holder. Early candles—before the days of molds—were made by dipping; hence the term *dip*, which was, in early days, quite as frequently used as *candle*. To make these dips, about six pieces of wicking were hung over a round stick, dipped in hot mutton tallow, and then hung up to cool (Fig. 7). This dipping process was

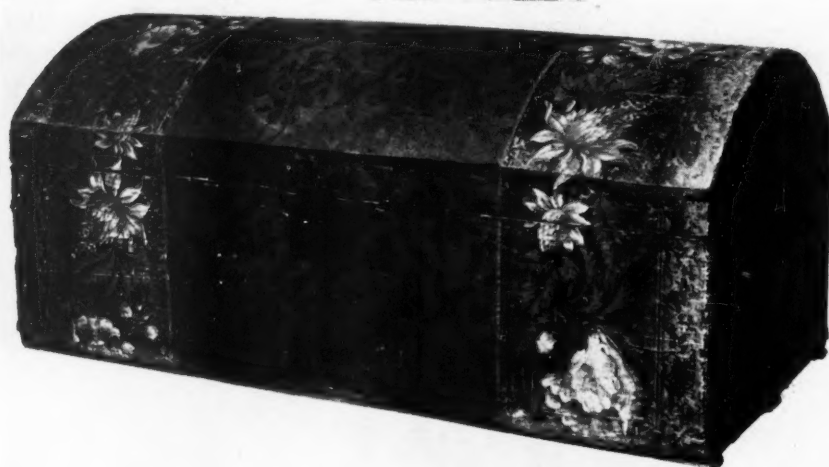


Fig. 6 — BRIDE'S CHEST (late eighteenth or early nineteenth century)

Of wood, covered with wallpaper of an attractive pattern.

V. Mother Goose Interpreted

Whether it was Jack or Dick or Tom, I do not recall; but, he was, I am sure, urged in a Mother Goose rhyme somewhat as follows:

Jack be nimble, Jack be quick
Jack jump over the candlestick.

*Bands, it may be said, were linen neck-pieces, which, as early as 1630, began to supersede the great ruffs of an earlier century. Bands varied somewhat in form with varying fashions and gave way to collars in the early nineteenth century.



Fig. 7 — THE REAL CANDLESTICK, WITH APPENDED CANDLES

On such a tapered stick were tied strips of wicking, which were then dipped in hot tallow until successive coatings had produced candles of the right size.

repeated ten or twelve times, or until the successive coatings of tallow had developed a candle of satisfactory size.

The stick upon which the wicks were hung was a tapered rod of oak about two feet long. When not in use for dipping purposes, this stick might serve for other purposes, notably as a convenient measure of the jumping ability of the children of the household. It offered a means of entertaining the children during winter evenings, to hold the stick at different levels for them to jump over.

Thus the true candlestick became a jumping bar; and who knows but the high-jump bar of the modern college athletic field has its origin in this candlestick of early times, as it was held by father, or grandfather, or uncle for juvenile contestants of the household. After each successful try, the hand that supported the stick would be raised a little, until he must be, indeed, both quick and nimble whose leaps would surmount it.

"Some says" that such is the origin of an interesting sport; and far be it from me to contradict them.

VI. Some Bridal Customs

The owner of the Lowestoft spoons likewise possessed the wedding chest pictured in Figure 6. The chest was still full of homespun linen sheets and rose blankets woven by the hand of the owner's grandmother while she was still a girl under sixteen years of age. When I acquired the chest, I acquired likewise the peel, or slice (*Fig. 8*), with which the grandmother had lifted her pies, puddings and bread from the brick oven of her home. This word peel comes from the French word *pelle*, meaning a shovel or scoop. According to old custom, the carrying of one of these domestic instruments to the new home of the prospective bride constituted a charm sure to bring good luck, for it meant an abundance of good things to eat—truly a straightforward and obvious symbol.



Fig. 8—PEEL OR SLICE
An oven utensil for extracting the baking from a brick oven.

Marie Antoinette's Exoneration

The grandmother's name had been Lucy, and I was privileged to see her old slipware pie plates, with the words *Lucy's Dish* inscribed upon them in yellow slip, a process achieved by dipping the little finger in clay pigment and writing as one would with a quill.

Lucy had been trained by her French mother to save all her *oven cake*, which I confess was an article of diet quite new to me. It appears, however, that, in some localities, after the hot coals had been drawn from the brick oven preliminary to baking, it was customary to cover the oven floor—sometimes with leaves, sometimes with a kind of dough carpet made of flour and water.*

This foundation kept the baking clean. Perhaps, too, it supplied some needed moisture to the oven. In any case, when the baking was over, the flour and water carpet had become a dry biscuit-like substance, similar to the water crackers of today. It was broken up and stored in large crocks. The poor and hungry who came to the housewife's door were likely to be regaled with oven cake. Even if not appetizing, such provender would, at least, postpone starvation. So in old France, and in some parts of young New England, oven cake was kept to serve as a charitable dole.

And it was to this oven cake, I am told, that the unfortunate Queen Marie Antoinette referred in her famous but invariably misinterpreted suggestion that, if the people lacked bread, they might at least have cake. Some generations of philanthropic commentators have cited this as illustrative of the frivolous Queen's ignorance and of her indifference to the hard lot of her subjects. Alas, poor lady, it is her maligners who have been ignorant of the fare of common folk; the Queen knew whereof she spoke!

*See on this point Smith, *Colonial Days and Ways*, p. 229; Earle, *Home Life in Colonial Days*, pp. 67 and 68. The latter refers particularly to the use of leaves. As to the custom of placing a dough lining on the oven floor, the books appear to be silent. This ingenious explanation of the ill fated Marie Antoinette's remark anent cake is too sensible to be doubted. Yet the definitions of *oven cake* in the *Century*, *Standard* and *Webster* dictionaries are pitifully inadequate. *Littre* and *Murray* do no better.—Ed.

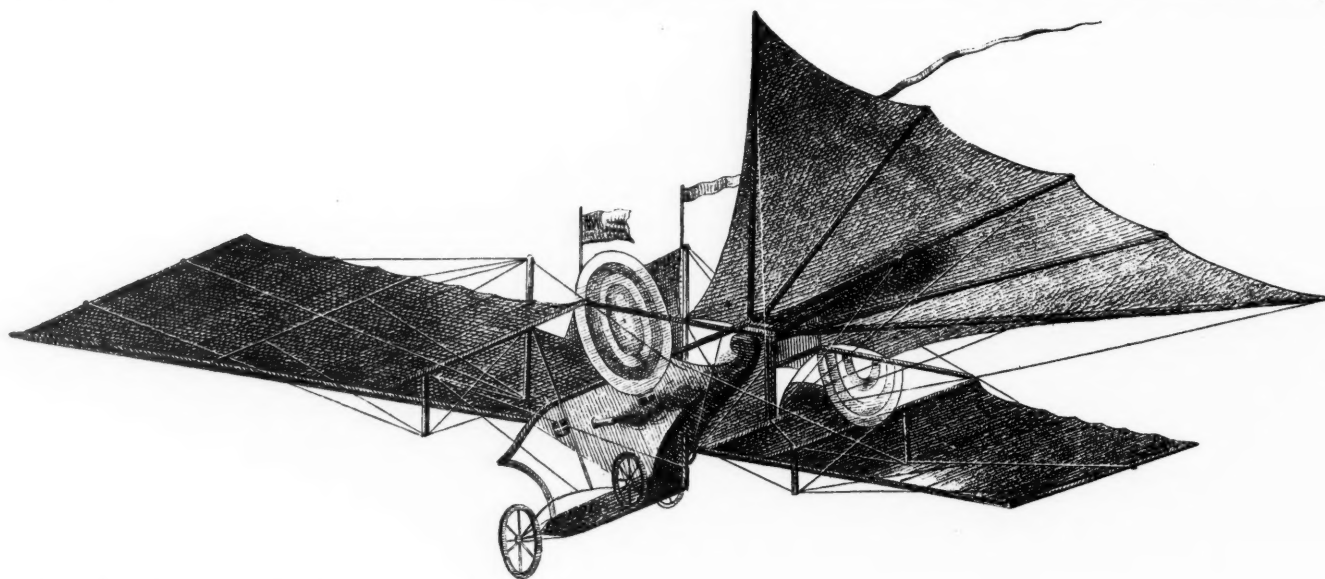


Fig. 1 — HENSON'S AERIAL STEAM CARRIAGE

An English project of the 1840's. The two target-like discs are the artist's conception of "propellers made of vanes" in action. It was the intention of the inventor that this machine should receive its initial impulse by being run along an inclined plane, after which the propellers were to take up the task of providing both lift and locomotion. Reproduced from Wise's book on aeronautics.

Our Fledgling Period

By CARL WILLIAM DREPPERD

IF, in mid-December, 1924, you had stood in the central square of the good town of Lancaster, Pennsylvania, you would certainly have noticed that the air was impregnated with a strong odor of illuminating gas. Furthermore, if you had been on the "inside" and enjoyed the confidence of the local gas company, you would have known that the particular leak responsible for this broadcast aroma was causing the company's officials a goodly amount of concern. For the leak was, apparently, untraceable; every foot of piping had been checked on the maps, tested with meters, and found tight. Whence then, the gas?

It may seem a far cry from this local mystery to a brief chat on early American aeronautics. But, as a matter of fact, there is a distinct relation between the two subjects; they may, indeed, be said to be bound together with a few lengths of wrought iron pipe. For the Lancaster gas leak which so disturbed the gas dispensers and greatly disgusted the loafers in the central square of the town was eventually traced to a hitherto forgotten line, laid to supply gas for balloon ascensions by that "intrepidly daring aeronautical adventurer" of the 1830-1840's, John Wise.

This John Wise, one of the first (if not the first) of American aeronauts, made his initial balloon ascent in Philadelphia, May 2, 1835. His activities continued for many years thereafter; and, while a resident of Lancaster, he wrote an elaborate history of the art of aeronautics, which was published in 1850.* From this book, we learn that the first "aerial voyage" in the United States was made by M. Blanchard, a Frenchman, at Philadelphia;

* *History and Practice of Aeronautics* by John Wise, Joseph A. Speel, Philadelphia, 1850. The long title page bears a somewhat different inscription.

President Washington gracing this ascension with his presence. Wise also mentions "Mr. Durant, an ingenious citizen of New York" as being the first American engaged in the super-terrestrial business; but he assigns no date to this gentleman's activities. But history, when condensed, makes mighty poor reading. And even though my copy of the *History and Practice of Aeronautics* is as clean and crisp as may be, with the autograph of Colonel Reah Frazer on the title page to give it a provenance, or whereabouts, I will give it but short shrift, and will speak rather of the collectables in the form of lithographs bound up within its pages.

Henson's *aerial steam carriage* (Fig. 1) is almost prophetic in its design. The two circular discs shown represent an early artist's conception of "a propeller—made of vanes in action." This machine, says Wise, was devised by Mr. Henson of England. And he adds that the only merit in the scheme seems to be in the method of launching it from the top of an inclined plane. Those of us who admit to remembering the newspaper reports of the first flight made by the brothers Wright, will recall that a similar device was employed on that occasion.

Cocking's parachute, the invention of an Englishman of that name, was perhaps used by others, but to Mr. Cocking, who lost his life in the first experiment with it, goes the honor of its invention. The harrowing details of the account of the demonstrator's death, derived from the London *Penny Mechanic*, are given in Wise's *History*. To those interested I heartily recommend a full reading of the narrative.

To the collector whose interest is aroused only by things purely American, the two lithographic prints of Wise's

"descents" should make the owning of Wise's *History* worth while. Observe the daring aeronaut saluting the populace of Philadelphia, the waving flags, the almost parachute-like appearance of the half collapsed balloon on its way earthward (*Fig. 2*). The view of the *Descent near Easton, Pennsylvania* is also worthy of notice. Here the balloon has, in its collapse, formed a perfect parachute, and the glide to earth is accomplished with praiseworthy decorum.

The accompanying advertisement, copied from the *Lancaster Express* (1849) discloses the fact that aerial travel, even at the tail end of the roaring forties, was an expensive business.

GRAND, SUBLIME & INTERESTING
SPECTACLE!

MAMMOTH BALLOON HERCULES
AGAIN IN SERVICE

GRAND and Topical Ascensions on FRIDAY and SATURDAY, the 23d & 24th of August, inst., from the city of Lancaster.

Topical ascensions will be made on Friday, the 23d, with a rope and windlass, to commence at 9 o'clock A.M., and continue during the day. The Balloon will be secured during the night, and operations will continue during Saturday, the 24th, until 4 o'clock, P.M., when the Aeronaut, Mr. Wise, will leave terra firma for a long voyage with a party of passengers.

If, however, the weather on Friday should be too boisterous to retain the Hercules till Saturday, then the grand ascension with a party of passengers will be made on Friday at 4 o'clock,

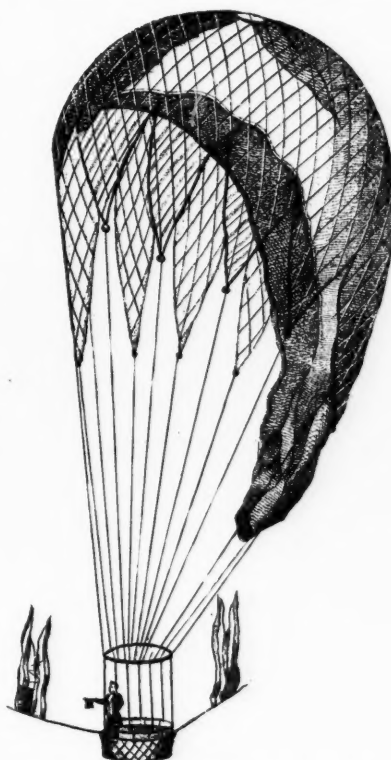


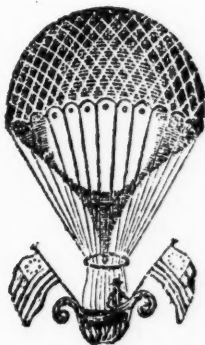
Fig. 2 — DESCENT NEAR PHILADELPHIA
Reproduced from a lithograph in Wise's book, which portrays that daring aeronaut making a balloon descent near Philadelphia. The gas bag is on the verge of collapse, and the position of the flags indicates considerable downward acceleration; but the intrepid Wise stands, tall hat in hand, saluting the populace into whose midst he is about to be swiftly projected.

P.M., and an effort will be made by the Aeronaut to bring the balloon back to the city without discharging the gas, for the next day's operations. For topical ascensions, persons will be charged according to height, from 500 to 1000 feet, and ten minutes time will be allowed for each ascension, exclusive of the time for letting out and taking in the rope.

For the long voyage, the fare will be \$150. For seats, either topical or the voyage, apply to John Wise.

I am indebted to Mervy Hurst, of the Barr Bookshop, Lancaster, for calling my attention to the fact that his shop has in its possession original photographic plates of several Wise ascents. It appears that the first bookshop rejoicing in the name of Barr was located within a stone's throw of the place in Lancaster where Wise started his many balloon excursions. The elder Barr, realizing that pictures of the event would be of value in the future, called to his aid a practitioner in the new art of Daguerre. And so it is that there is saved for the collectors of this day actual scenes of early balloon ascensions in these United States (*Frontispiece*).

They are actual records of accomplishments. Perhaps not as interesting to some as are maple gateleg tables or brace-back Windsor chairs, but none the less part and parcel of American history and American tradition. And if we read the skies of the future aright, such pictures will one day be among the most collectable of collectables.



*Fig. 3 — A WOODCUT
OF 1849*
The heading of an advertisement in the *Lancaster Express*; quoted in full in the accompanying article.

English Notes on Various Pewter

By HOWARD HERSCHEL COTTERELL

EDITOR'S NOTE—American pewter derives directly from that of England. There is no question as to that. Yet examples of the native product not infrequently exhibit departures from the normal English type, which are likely to be more apparent to an English connoisseur than to his confrere in the United States. That we shall observe our own pewter ware much more appreciatively when we have learned to view it, in part at least, through English eyes, is one of the interesting lessons to be drawn from the following genial "notes," which Mr. Cotterell has from time to time furnished for the Editor's personal benefit, and which are now brought together for publication under a single unifying entitlement.

Mixed Motives in Early American Tankards

IN *Art in America* for February, 1923,* are published two tankards, described as early American, which immediately challenge the attention of the connoisseur, because, even at the very first glance, they convey an impression of bewilderingly jumbled details, the segregation of which, though simple to the trained mind, necessitates an analysis of the two types *ab initio*.

In the evolution of the tankard, certain well defined shapes and details are recognized as belonging to certain more or less clearly understood periods. Of these the earliest known to us in pewter, is the type which came into fairly general use in the days when Charles I was King of England (1625-1649), and which existed until the early years of the reign of Queen Anne (1702-1714). To the *genus collector* this is known as the *flat lidded type*, another feature of which is the serrated extension forward of the brim of the lid or cover. This latter feature is illustrated in the example in the lower left corner of Figure 2, but it is more clearly defined in Figure 3. Both illustrations give an excellent idea of the main characteristics of this type.

Following this, and for a few years contemporaneous with it, appeared the type with a *double domed lid* (well shown in Figure 4) which continued the use of the serrated brim already referred to.

These two types may also be isolated by their plain bodies, or drums, free from the surrounding fillet which was a feature of the succeeding style—shown in Figure 5—which also discards the serrated brim. This filleted type without the projecting brim did not come into use until the reign of King George I (1714-1727).

In all the above types, however, it will be noted that the sweep of the handle and its lower terminal have remained fairly constant; whereas in the next, or George II type, illustrated in Figure 6, it will be observed that the older

downward sweep of the lower end, gives place to a turned-up, bulbous kind of finial, to fix the date of which I have here ventured to include Figure 7, which shows an example of an English baluster measure, upon the rim of which appears the mark of a London pewterer, Thomas Stevens,

who, in 1720, was granted leave to use this mark, and probably continued to do so until about 1750. Quite apart, however, from this piece of evidence, the life of the bulbous finial is roughly represented by those dates, 1720-1750.

Having now assimilated these various cardinal points of tankard evolution, let us turn to a short consideration of the two American tankards pictured in *Art in America*.

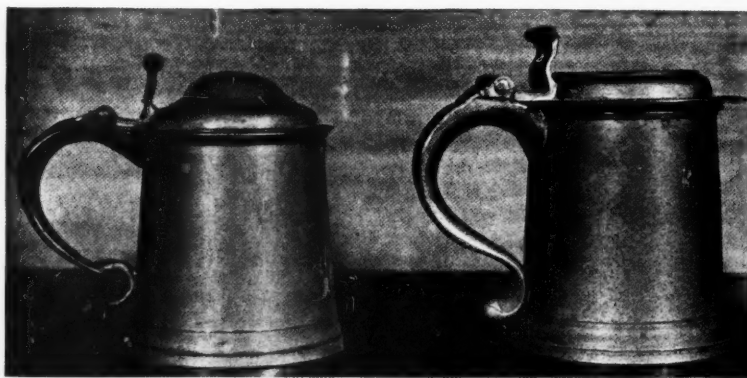


Fig. 1 — TWO EARLY AMERICAN PEWTER TANKARDS (eighteenth century)

These two tankards, published in *Art in America* for February, 1923, called forth the notes constituting the present article by Mr. Cotterell. They indicate on the part of American pewterers an eclectic use of motives, at variance with established English procedure. These tankards, formerly belonging to the late J. Milton Coburn, have since passed into other hands. Reproduced by courtesy of *Art in America*.

If we compare these with the specimens shown in Figures 3 and 6, we shall discover that the handles are reversed; in other words, in these American tankards, a Georgian type of handle is affixed to a Stuart type of body and a Stuart handle to a Georgian body—for the latter, being devoid of the serrated brim, cannot be considered as earlier than Georgian.

One might be tempted to leave things at this stage and drop the whole matter with the old, familiar conclusion to one's problems in Euclid, *Quod erat demonstrandum*; but one prefers to explore the matter further to see whether some reason may be adduced which shall throw further light upon, or explain the situation. One or two suggestions immediately present themselves.

1. If, as is stated, these tankards are of American origin, the maker or makers, as the case may be, may have tried to cut away from traditionally accepted types; for that he had knowledge of these accepted types we have evidence in the fact that both the handles used, though wrongly applied, are in themselves correct and are identical with those shown in Figures 3 and 6.
2. The handles may have been applied from other specimens by way of repair.
3. The pieces may be entirely reproductions.

*Page 110.

Judging from the illustration wherein the details have come out very clearly, one rules out the second suggestion entirely; for the handles seem too well set and too neatly joined to the body to admit of their being repairs.

Equally certain would it seem that the third suggestion cannot apply; for there is—even after allowance has been made for the loss in detail which is unavoidable in making blocks for printing purposes—abundant evidence of the mellowing hand of time on the surface of the metal of these tankards, lending an air of venerability which, up to the present, has defied all the superingenious efforts of the faker to counterfeit.

This brings us to the acceptance, after careful study of all other suggestions, of the theory that the tankards are of American origin, made by craftsmen who, whilst ignoring tradition in so far as the assembling of parts was concerned, knew their business sufficiently well to produce two fine, boldly modeled examples, expressive of good, honest workmanship.

Concerning Mr. Kerfoot's Book

As I have read J. B. Kerfoot's *American Pewter*, there have occurred to me several points which it would seem advisable to place on record,—as they form a sort of summing up of the work from the viewpoint of the English collector; and may, I think, be of service to many of Mr. Kerfoot's American readers.

The first of these points, noted in the work itself, is that there existed, so far as is known, no central or local organization in America for controlling the pewterer's craft; nothing, in short, which operated in a manner similar to the Worshipful Company of Pewterers of London. We can therefore never hope for the discovery of American touch-plates "with the impression of every man's mark therein."

The second point I have noted is that—except for the occasional appearance of their touches on their wares—the early American pewterers put us into the way of making grave errors in dating their pieces; for they had a terribly embarrassing habit of adopting types which, for half a century or more, had been relegated to oblivion by both the pewterers and the silversmiths of England!



Fig. 2 — ENGLISH TANKARDS (flat lidded type (1665-1704))

Flat topped lids whose brims have a serrated overhang in front are characteristic of English pewter tankards from the days of Charles I through the age of Queen Anne. Drums, or bodies, are plain—without a fillet. In these examples the finial of the lower curve is a leaf, fish-tail or shield form.

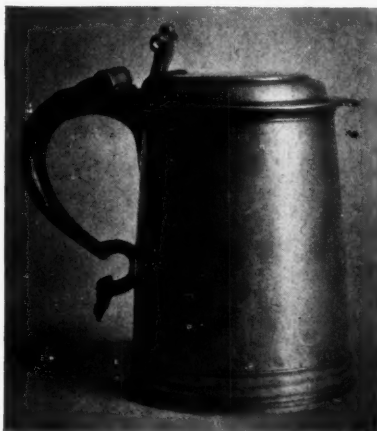


Fig. 3 — ENGLISH TANKARD (flat lidded type)

This photograph well shows the overhanging brim.

Instances of this use of early types are found, not only in tankards, but in American plates and porringers; for, in so far as I can gather from Mr. Kerfoot's illustrations, not a single plate is known of any type other than that in vogue in England from about 1700 to about 1750. This is what I describe as *Type 5* in my article on *Rim-types of Pewter Plates* in the *Connoisseur* for February, 1919. It is known by its *single-reeded rim*. This rim would seem to characterize American plates in whatever period they were made.

Turning to porringers, the same considerations apply; for we find the same types being made by the American workers that were made in England a century earlier. Perhaps I may here be permitted to dispel a wrong impression which has been conveyed to Mr. Kerfoot. In referring to certain of these articles in the center of page 27 of his book, he says,

The English are said to have applied the name *porringer* to a two-handled dish of similar design (sometimes called a *caudle cup*) much used both there and on the Continent, but little seen in later days in America; and to have called what we know as a *porringer*, a *bleeding-dish*.

Who or what ever gave rise to this impression was responsible for disseminating a very great fallacy; for I have yet to see either a *porringer* or a *bleeding-dish* of undoubted English origin with *two* handles. These utensils invariably had one handle, similar to the types illustrated in Figure 18, and elsewhere,

throughout Mr. Kerfoot's volume. The only difference between the *porringer* and the *bleeding-dish*, or *blood-porringer*, is the presence in the latter of horizontal lines engraved around the interior of the bowl and with figures up the side, rising, of course, from the bottom, 2-4-6-8-10 and so forth to indicate to the surgeon how many ounces of blood he had taken from the patient.

A further point worthy of special note is found on page 80 where Mr. Kerfoot, in speaking of a plate, says:

It is one of the very few American plates that I have ever seen finished with the hammer after the method prescribed by the London Society of Pewterers.

One is glad to have it on so high an authority, and after an examination of many thousands of specimens, that,



Fig. 4 — ENGLISH TANKARD
(double domed lid)

A type which for a few years ran with the earlier flat lidded type and eventually superseded it.

Fig. 5 — ENGLISH TANKARD
(double domed lid)

This type with the fillet, or band, around the body came into use during the first quarter of the eighteenth century. The form of the handle is closely similar to that shown in previous illustrations.

although the practice of hammer finishing was rare in America, it was not unknown.

Collectors' Narrowmindedness

And now I come to a point often heavily stressed: the insistence upon collecting only that which is old and rare, as opposed to the collecting of anything which is attractive, regardless of its age, provenance, or rarity.

The great majority of collectors, it would seem, find themselves eventually in the former grouping; but there is an ever increasing group among the younger generation of discerning collectors which is already beginning to look, not alone for those items which are costly and rare, but for pieces the lines of which compel admiration for their inherent beauty of form, regardless of such considerations as age, rarity, price, and whatnot.

The craze for old pewter being such as it is, I am convinced that the day is approaching when anything which can claim for itself beauty of form and suitability for its purpose will become very difficult to acquire; for we find

such pieces being absorbed, not only by lovers of old pewter, but by those to whom the metal appeals for purposes of decoration alone, without undue concern for the idea of *period* as such.

This being so, it is high time that collectors began to appreciate some of these less costly pieces while the opportunity for acquiring them still exists.

A few examples will serve to illustrate my point:



Fig. 6 — ENGLISH TANKARD

A typical George II example, with double domed lid, fillet about the body and bulbous termination of the handle. The tendency to place the lower point of attachment of the handle well down toward the base molding of the tankard is worth observing.

Figure 8 shows, to my mind, a very beautiful lidded tankard, from about 1790, valued today at anything from two to five pounds. Figure 9 shows—also to my mind—a by no means beautiful un-lidded tankard some hundred years

earlier, and worth, say, anything up to twenty pounds or even more. Why? Certainly beauty of line is not the deciding factor in assessing the value of these two pieces; for would not the late piece be the more pleasant of the two as a daily companion? Is it not far more beautiful to look upon?

It is, in any case, a piece well worth the attention of the young collector; and is, I can assure my readers, by no



Fig. 7 — ENGLISH BALUSTER
MEASURE (1720-50)

In this the advent of a bulbous termination of the handle is observable.

Fig. 8 — ENGLISH LIDDED PEWTER
TANKARD (c. 1790)

A beautifully proportioned piece, of great refinement.

means despised by its present owner, Walter Churcher, who is one of those advanced collectors who can see beauty in later pieces.

Figure 10 shows us the familiar Normandy flagon, which also stands valued—and apparently condemned thereby—at a few pounds. Has it beauty of line? Most decidedly it has. Is it keenly sought after by collectors? No. Why not? I cannot say!

Figure 11 shows what is, perhaps, one of the most beautiful types which ever was made in pewter. It is not common; it is Scottish, and this particular piece is dated



Fig. 9 — ENGLISH PEWTER TANKARD
(c. 1700)

A type less graceful in all respects than that shown in Figure 8; but viewed by most collectors as more valuable.

until the supply became exhausted.

Figure 12 shows what even a beautiful type can be brought down to by the addition of features for which it was never intended. Here, inherent beauty of line is

ruined by the addition of an utterly impossible spout and a lid finial which, though quite good in its way, had been better omitted. One would have no occasion to ask why collectors should pass such a piece as this, for it carries on its face the marks of its own condemnation, though the type does occur amplified by spouts and finials which add to, rather than detract from, its beauty.

Figure 13 depicts a piece which—as we say in England when we desire to convey the idea of cheapness—is almost “given away with a pound of tea.” It will be noted that it is very similar to many of the pitchers illustrated in Mr. Kerfoot's book. Is this piece devoid of beauty of line and fine proportion? Quite the contrary, or so it seems to me; and yet it is one of the most neglected types in England.

Figure 14 illustrates an English lidded tankard of very pleasing form, with open thumbpiece, dated 1775, and valued at a few pounds; whereas a practically identical piece but with solid thumbpiece, some thirty-five to forty years older will bring four or five times the price. Why? It certainly is not beauty which, in this instance, settles the value, for to all intents and purposes the two pieces are the same thing to look upon.

Surely the answer to all these queries is obvious, is it not? Collectors as a whole are not governed so much by the esthetic claims of pewter as they are by its rarity. Hence a longer price might easily be obtained for the faked monstrosity shown in Figure 15 than for any other of the pieces here illustrated!

Figure 16 illustrates two sets of late Scottish measures—that on the upper line being of the Glasgow type, and that on the lower the Edinburgh type. None of these pieces is earlier than about 1820; they are not by any means devoid of beauty and eminent fitness for their purpose; neither are they easy to obtain in the larger and smaller sizes today; but, except by Scotch collectors and a few others, they are not collected. Again, why?

In Figure 17 is shown another very beautiful type which has so far striven in vain to find acceptance among English collectors. No one can gainsay the fact that such measures are full of charm; but, although many of them bear the marks of English makers, they were produced for use in the Channel Island of Guernsey. One can only assume that it is for this foolish reason alone that such pieces are relatively taboo.

It will not surprise me in the least if, when the time comes that these and the other pieces here illustrated become better appreciated, as come it will, we find that our American cousins have taken time by the forelock and cleared the market of such types.

Is it not time, especially for those who are only beginning

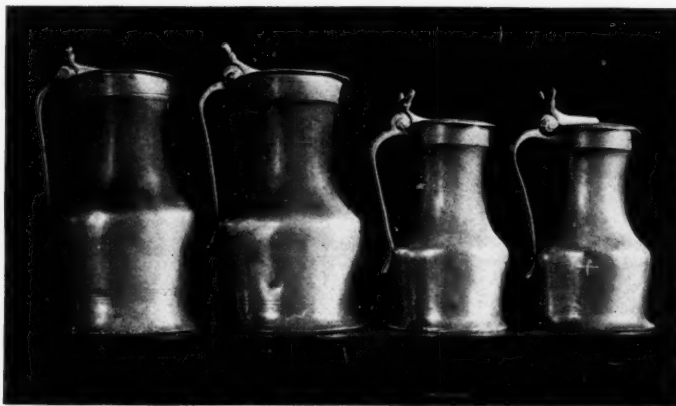


Fig. 10 — NORMANDY PEWTER FLAGONS

Note the acorn thumbpieces, the overhanging brim of the lid, the sturdiness of general proportions. The pieces are typical of their kind and worth having for those who view pewter as pewter and not as a national monument.

to taste the sweetness of collecting, to pause a moment and survey the whole position. What do we find? A certain number of pieces of great rarity, some extremely beautiful, others equally ugly, are in the hands of a few collectors who love them, some for their beauty, some for their rarity. There are not enough of such pieces to go round, and they never come into the open market; but they change hands, as occasion arises within the limits of present own-

erships, very readily, very quickly, and at an ever enhanced price.

Is your policy to be that of sitting on the fence gnashing your teeth with envy and waiting in the vain hope that some day some of these pieces may be yours? Or, will you take your choice from the many other equally beautiful, if slightly less rare, examples which can be acquired at fairly reasonable prices?

If I might presume to advise, I would say, buy anything today which you feel will give you constant and daily pleasure; put aside considerations of age as a primary test, and dare to pin your faith to beauty of line alone. Your collection will not long want for admirers if you maintain

for it *against all temptations* the standard of beauty which you have set up.

Confusing the Crown Mark on Pewter

On page 193 of *ANTIQUES* for April, 1925, the writer of *Some Early American Pewter* in his discussion of the pewter plate marked I. W. with rose and



Fig. 11 — SCOTTISH PEWTER
(c. 1780)

The type, shown above, was produced well through the eighteenth century and into the nineteenth, a fact which may account for its lack of prestige among collectors.

Fig. 12 — SCOTTISH PEWTER

The type at the right illustrates what may happen to the best of basic forms. This specimen might have endured the addition of a huge spout, but not in conjunction with the insignificant and inappropriate lid button.





Fig. 13 — A NEGLECTED TYPE

A covered jug of comfortable proportions, good metal and genuinely pleasing aspect, but not fully recognized as "collector" material.

Figure 7, page 4, of my *National Types of Old Pewter*, I illustrate an English rose and crown with the maker's initials at the sides. But the crown in this instance is the *Royal Crown of England* with arches, mounds and cross over all, whereas on the *I. W.* plate the rose is surmounted by a Duke's coronet, which is not a crown in any way.*

To my mind there is no doubt that the plate discussed is an American piece. There are several other ship marks on British pewter, besides that of Maxwell of Glasgow (not London, as Mr. Kerfoot has it), but none of them bears any resemblance to the one illustrated in *ANTIQUES*. Moreover, it is quite contrary to anything within the range of my experience to find so many marks on a British example. To be sure, one may find five marks, but not after this manner.

The Untrustworthy Nutmeg

In the May, 1925, number of *ANTIQUES*,† one who signs himself *G. A. R. Goyle* explains the huge ball thumbpieces on German pewter drinking vessels by observing that such balls were hollow, and frequently consisted of two parts, the upper one of which was removable by unscrewing. The hollow space between upper and nether hemispheres was

*Mr. Corterell's shrewd analysis of Mr. Lawton's *I. W.* plate is particularly interesting in view of the recent discovery of a John Will, father of Henry Will, the early New York pewterer. There seems no good reason to question that Mr. Lawton's plate, now, by the way, transferred to the collection of Louis G. Myers, of New York, was made by this John Will. A still more remarkable specimen of pewter by the same maker will be illustrated in a subsequent number of *ANTIQUES*.—Ed.

†Vol. VII, p. 244.

occupied, so *G. A. R. Goyle* states, by a piece of nutmeg, whose grated fibre, he further observes, was considered by the thirsty to add potency to the foaming draught.

The query flashes across my mind, prompted maybe by the choice of a pseudonym, whether or not this *G. A. R. Goyle* is indulging in a huge game of "leg pulling"! However, if he is, I am willing to respond; for I deem it the duty of any seeker after truth in antiquarian matters to delve into mares'-nests or to follow any old wild goose rather than leave one iota to chance. Presuming, therefore, that the correspondent confines his sense of humor to his pseudonym, I would say that he opens up a line of investigation quite new to me; for I had never even thought of looking for the receptacle to which he refers.

Since I have thought of it, however, the few pieces I have examined do not unscrew; neither could they. Moreover, I have seen many of them, in years gone by, of which the upper half was missing, for of course, being hollow, they were always made in two halves; but no trace of the thread of a screw has remained on the edge of the remaining half. Otherwise I have faith enough in my powers of observation to feel sure I should have noted it and sought for the reason of its being there.

However, the correspondent has raised a point of interest, and maybe a new clue to a



Fig. 14 — ENGLISH LIDDED TANKARD (1775)

The form is agreeable and the value by no means insignificant; but were the thumbpiece solid instead of open, the piece would be older, rarer, and considerably more precious.

clearer understanding of the import of the "overpowering" ball.

Like Father, Like Son

With regard to the two porringers bearing *D. Melvill's* mark, Figure 1 of *Some Early American Pewter*.* There are many instances

**ANTIQUES*, Vol. VII, p. 192.



Fig. 15 — A PEWTER NIGHTMARE

A piece of hybrid tinkering that might deceive the inexperienced and unwary; for, since even the most hardened miscreant could scarcely do such a thing twice, it is providentially rare.

amongst English pewterers, of a son's continuing to use the mark of a predecessor. Surely the reason is not far to seek: the predecessor's mark would already be well known, and would carry with it a measure of good will which it would be nothing short of rank folly to discard. What business concern today would dream of changing a well known trade-mark upon the demise of the head of the company? The addition of the initials of the successor, in this instance T(homas) M(elvill) is also occasion for no surprise.

Pap Boats and Biberons in Pewter

The pap boat is familiar in pewter, usually of the same plain type as in Figure 1, page 301, of the December, 1924, issue of *ANTIQUES*. We have nothing to serve as a reliable guide in dating such pieces as have come down to us in pewter, but the period usually ascribed to them is the last quarter of the eighteenth and the first quarter of the nineteenth centuries; though this dating is based upon the knowledge borrowed from similar vessels in silver.

The pap boat type with the forepart covered as illustrated on page 301, in *ANTIQUES*, December, 1924, and page 246, for May, 1925, is unknown to me in pewter. May it have been used solely for children and the open topped ones for invalids?

The biberon is a vessel, the use of which for invalids is, I think, open to question;—a point of view which finds support



Fig. 16 — SCOTTISH MEASURES (c. 1820)

The upper line displays the Glasgow type; the lower, the Edinburgh type. These are pleasing, and by no means common; but they are chiefly prized by Scotch collectors, who seem to be like other collectors in being possessed of national prejudices.

believe, the bracket fixed to the sideboard or other piece of furniture.

The idea of having the inner tube going right down to the very bottom of the vessel was, doubtless, two fold; first, to prevent the child from consuming dust or any foreign body which might by chance fall on the surface of the water; second, to ensure the slow consumption of the contents, which, owing to the smallness of the orifice, had to be sucked out rather than drunk, a necessary precaution with children who run indoors hot from their play.

The very construction of the vessel implies something in the nature of a long armed bracket for suspension.

In pewter it is a distinctly Swiss type, though I am unable to say definitely that it was totally unknown in the adjoining districts of southern Germany and southeastern France.

From its nature, massiveness, and the presence of the large iron handle, it seems totally unsuited for invalids' use.

*Vol. VII, p. 246.



Fig. 17 — CHANNEL ISLAND PEWTER

Though many of these Channel Island examples bear the touch mark of English pewterers, their form is very specifically different from that of English pewter; and they are placed in a different and less highly prized category.



Fig. 1 — EARTHENWARE FIGURES

a. The actress, Frances Abington. b. Figure in style of Salt. c. and d. Peasant women. e. Possibly John Wesley.

Men, Women and Tobies

By ELMA ALLEÉ WEIL

ONCE upon a time, a very versatile little lady lived in England. Her name was Frances Abington. She was born in 1731, and lived well over the next century mark, until 1815. Frances Abington's disposition

was gentle and charming, and, as she grew in years, she became a well loved actress. She possessed talent, tact, and brightness; and so endeared herself to all classes of people. They honored her in many ways; and not the

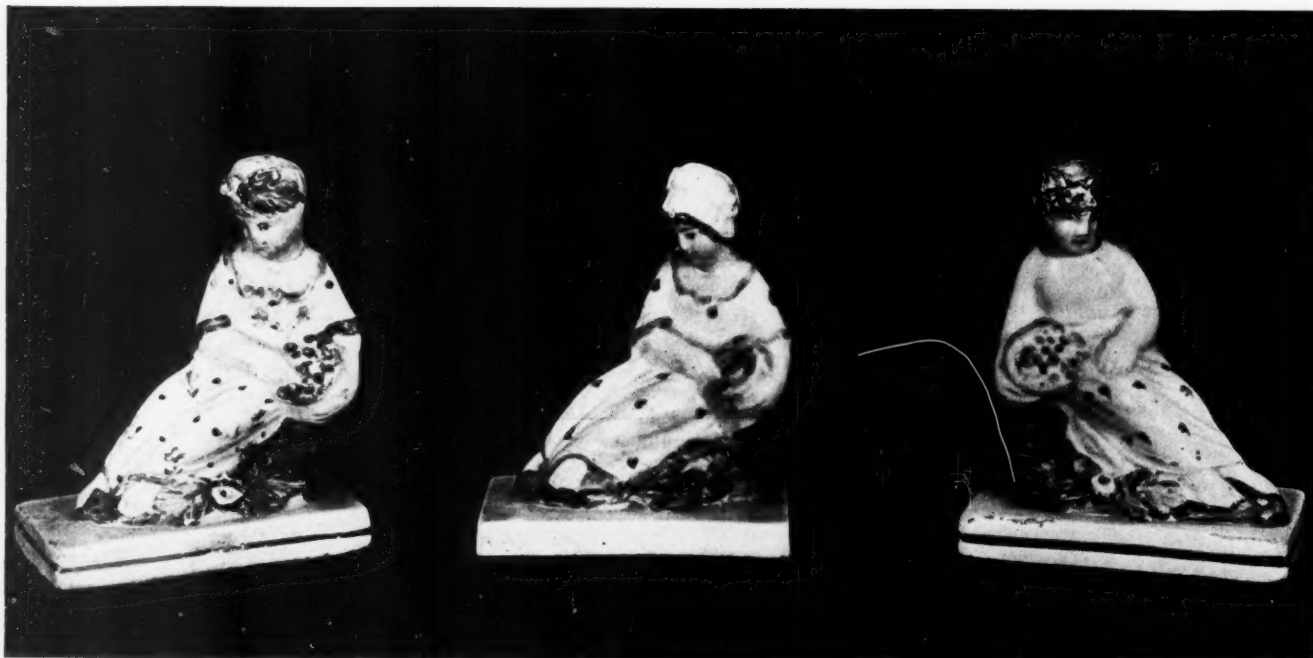


Fig. 2 — EARTHENWARE FIGURES

Pseudo-classic females, each apparently carrying a cornucopia as symbol of abundance.

least of these was the eagerness with which they purchased little figures of her in the different characters she had delineated.

Perhaps these little figures were made primarily for the pleasure of simple folk; for Sir Joshua Reynolds painted the actress's portrait in certain of the parts which she played, and, from his originals, various engravers made multiplied reproductions, which the grander public could purchase, if possessed of both the wish and the money. *Little Nosegay Fair* was the popular appellation of Frances, and, gowned in a sprigged garment and clasping a nosegay, she is represented in the figure here pictured (Fig. 1). This piece, I believe, was made either at Yarmouth or at Leeds.

Hero—or heroine—worship is as old as time, and is responsible for the Abington portrait, just as it is for the best of the other portrait figures that were turned out by English potters, presentments of Whitfield, Wesley, Franklin, Washington, Wellington, Milton, Shakespeare, and scores of others. The tiny blue figure, shown at the right in Figure 1, may be intended to represent Wesley. It is three inches high, hollow, and was, perchance, intended for use as a candle extinguisher,—though why should the figure of an eminent divine have been used for discouraging that tender flame which has so long been accepted as a symbol of virtue? The small figure sitting with her head resting on her hand, looks much like a little old lady from West Surrey (Fig. 1, c and d). Her spotted gown and mob cap are indicative of that section. Beside her stands a woman of the same period, evidently trudging to market with her eggs. Both figures are of hollow pottery, body fired, dotted, dipped in soft glaze, and fired slightly again. The first is two and one-half inches high, and the second, four inches. Both have green bases, and their dresses are white, dotted with yellow. The mob cap is white, with a yellow band. The hat and basket are yellow. They appear to be Astbury ware, or early Whieldon,—probably the former.

Standing beside Frances Abington is a figure of later period, presumably by Ralph Salt. She is leaning against a tree. The earthenware of which she is made is of poor grade, the glazing thinly spread, the painted lines uneven; but one likes her for her general makeup and modest mien.

Are the trio of Figure 2, three maids from school? No; they are three languid classical figures exquisite and creamy, with small "Chel-

sea" buds and flowers scattered over their gowns. Their heads are crowned with little caps or bandeaux of flowers and leaves. That they are from Leeds, I should judge by the greenish tint of the body color, and the thick even glaze. Two of them have a narrow band of brown on the base. Leeds used little gold in decoration. The center damsel wears a cap with a frill. Her white dress is banded with bluish green, and spotted with red. Another has purple banding and black and green figures on her dress, green leaves with a purple flower. The bandeau of the third is of light green leaves with a red flower, red leaves and green dots on a white dress. All three figures are seated on brown rocks that are partially covered with mossy green. The material is earthenware.

There is no mistaking the figure of Franklin, a rare one, by the way, and very delicately modeled as well as delicately decorated (Fig. 3).

A toby jug—a quaint, humorous figure—attracts the attention of everyone; for it is suggestive of conviviality and sportsmanship and of that philosophic leisure which the moralists of today inform us is an attribute of virtue. Drink-

ing jugs in grotesque human form are doubtless of great antiquity. The early forerunner of the toby jug was, however, the German bellarmine transplanted to England.

You may not expect to find a good toby in every household corner or every shop. You may grow footsore and weary hunting for a genuine specimen; but if you ever find a perfect one you will be eager to place it in your collection. There are many, so called, antique tobies on the market, but their coloring is garish, and the potting is poor. "Beware



Fig. 3 — AN UNUSUAL PRESENTATION OF POOR RICHARD.



Fig. 4—THREE TOBIES

a. The Foaming Jug. b. The Squire. c. The Snuff-taker. (This and preceding illustrations from the author's private collection.)

the spurious toby" is the motto of the wise; but like many other mottoes of wisdom it is more easily quoted than observed.

Figure 4 shows three tobies. The Squire in the center is seated with a jug in one hand, and his pipe in the other, happy and content. The first one is a gay Beau Brummel with a striped waistcoat. He, too, clings eagerly to his churchwarden pipe and his "foaming jug." The third is the Snuff-taker Toby. This was a famous model of the Rockingham factory.

The first and second pieces I believe to be Leeds. The "foaming jug" is a typical Leeds pitcher. You will notice, too, (an unusual circumstance) that all three tobies have the original tops on their hats, these tops being lids. The paste is lightweight, which is a feature of Leeds, and the glaze is rich and fully coated. Tobies average from four to nine inches in height.

If you differ from me as to factories, remember that even the great experts are not always infallible, and that differences of opinion harm nobody. This is an age of investigation, and authorities are constantly searching for more light on the old pot works and their potters. Excavations at the old works are uncovering broken and imperfect pieces which yield precious information about pastes, glazes, patterns, and colors. So what is today partly guesswork and partly the outcome of pretty careful study may sometime be a matter of exact attribution.

And, no matter what was the precise place of their making, these little men, women, and tobies, from the English potteries of a century and more ago are the humanest things which have come down to us from that period; for, more than almost any other form of expression, they reflect the every thought and feeling of their source and their surroundings.



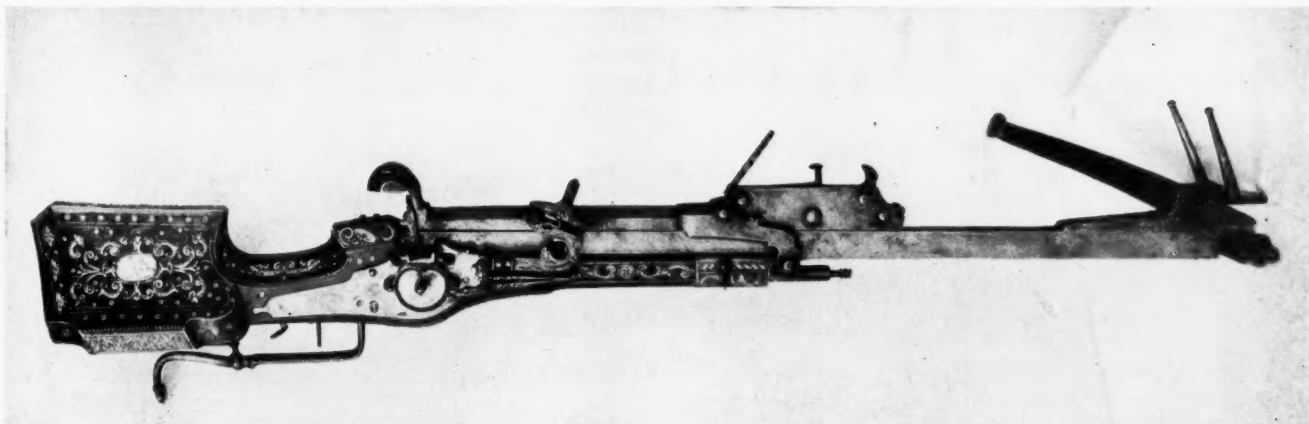


Fig. 1 — CROSSBOW AND PISTOL (c. 1625)

A richly decorated compromise between the mediaeval and the modern in weapons. The upper part constitutes a crossbow. Underneath is the wood-cased barrel of a pistol. Owned by Sumner Healey.

Firearms Combined with Other Weapons

By LEWIS APPLETON BARKER

WHY is it that we are so chary of accepting anything new or strange, no matter how great an improvement over what we have been accustomed to? Inventors have learned this to their cost; for, whatever the reason, innovations are regarded with suspicion; and this was just as true in the fourteenth century, when gunpowder first came into European use, as it was in the early nineteenth, when steam vessels were still equipped with sails because of doubt concerning their new power; and later, when we refused to remove our gas fixtures upon installing electric light; and clung to the old-fashioned cistern with its accompanying pump at the kitchen sink, long after an enlightened municipality had taxed us generously for a modern water supply. Somehow, confidence is always placed in what is known to be tried and true, and reliance upon the clumsy but oft proved tools of our fathers is likely to be greater than upon those of a more modern type.

This has been particularly true in the use of firearms, where protection of life and limb has been involved. The chivalry, and, indeed, those of all classes of the period trained to war (and this included most of the male inhabitants not connected with the clergy), were very suspicious of the new death-dealing power of bullet and barrel. They were dubious,—and with abundant reason,—as to whether the weapon would go off when, and as, desired,—a consideration of some importance when the life of the owner might hang in the balance. In addition, there was considerable hatred and scorn on the part of our warlike ancestors toward weapons which, fired by one man, could mow down dozens; or which, in the hands of the veriest tyro in arms, could overcome in a flash the flower of knighthood. The feeling of the day is well expressed by the statement that Conan Doyle puts into the mouth of a grizzled English bowman, speaking of a cannon:

There is what hath done scath to good English bowmanship, with its filthy soot and foolish, roaring mouth. I wonder that a true knight, like our prince, should carry such a scurvy thing in his train.

With such feelings prevailing, while it would have been the height of folly utterly to ignore and refuse the aid of a new device with which an opponent might inconveniently be equipped, the soldier felt far safer if, connected with whatever form of firelock he carried, he might also have a sword, an axe, or a crossbow,—some one, indeed, of the weapons with which he was familiar, and which had stood the test of centuries. So it came about that, while hitherto armourers had been content to turn out single weapons of a kind, not uniting in one piece both sword and axe, or spear and crossbow, they now taxed their ingenuity to make combinations of one or all of these weapons with some form of firelock. Other combinations could be devised so that such an innocent appendage as a walking-stick might contain deadly properties in different forms.

Such things were cunningly made, and were, therefore, expensive. Being so, they were not as a rule fabricated in types or in quantities, but rather in odd and single pieces; and, since the price might be of no object to the purchaser, master gunsmiths of the day spared neither pains nor time in perfecting both mechanism and ornamentation. Hence, the examples of such workmanship as have come down to us are naturally scarcer than those of the ordinary weapons of daily use.

Thus, we find, in the fourteenth century, the simplest of both axe and hand cannon in one piece, part of the handle of the axe being a steel tube with a pan at the side, but with absolutely no mechanism, or even a serpentine or slow-match holder. Equally crude was a piece belonging to the reformer Zwingli, who died at the battle of Cappel, in 1531. This was a plain axe of half moon shape, the entire handle being a steel tube, thirty-four inches in length, with a touch hole on the top.

As the serpentine for holding the match came into use, we meet with more elaborate axes, both in Europe and in the Orient, the handles of which form match-lock pistols, to which are attached knives that unscrew from the barrel before the piece can be discharged. By the end of the

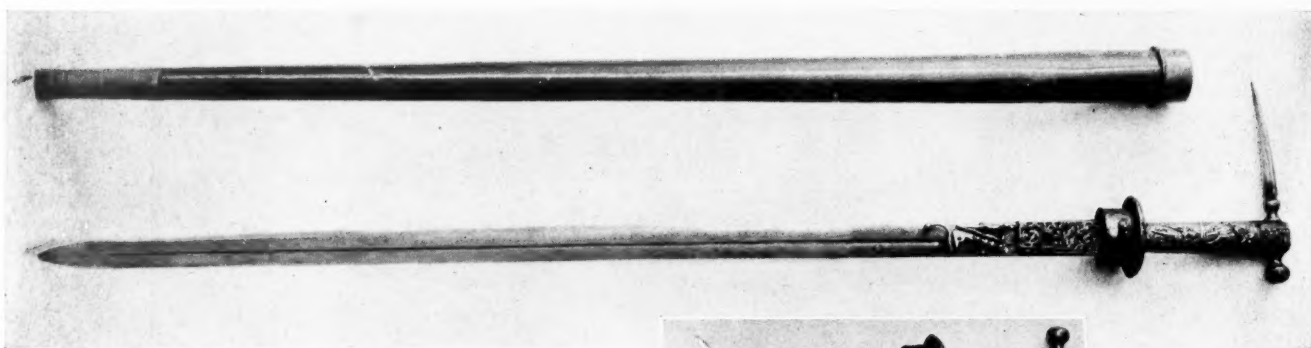


Fig. 2—SWORD, HAMMER AND PISTOL
An elaborate and ingenious combination. Owned by Sumner Healey.

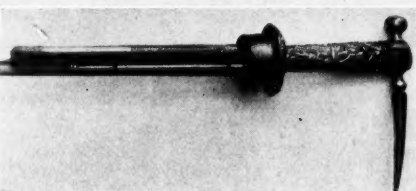
fifteenth century very beautifully finished and engraved battle-axes were combined with wheel-lock pistols, inlaid with ivory and silver. Even in the late seventeenth century, when the flint-lock had very generally superseded the wheel-lock, we find that the axe had not been entirely relegated to the scrap heap; as there are extant some rare examples of axe and firearms in conjunction.

Perhaps the most curious combination of this nature that can be imagined is a very heavy English mace or war club of the reign of Henry VII (1500), which unscrews in the centre and is furnished with a *gonne*, as it was then termed. It is needless to add that this was simply a steel tube equipped with a touch hole.

For additional defense at close quarters, the forked rests, which were thrust into the earth to help bear the weight of the heavy early muskets, were sometimes provided with a wheel-lock pistol. In the Historical Museum of the Monbijou Palace at Berlin is such a one, five feet, two inches in length. It is a three sided dart of steel, damascened with gold: fastened to it is a wheel-lock pistol. This weapon belongs to the sixteenth century.

Even the *martel de fer*, or war hammer, was not exempt from shooting aid. There is one of the reign of Queen Elizabeth (1580), furnished with a pistol, beautifully engraved, and having a hook to hold it at the saddle bow. One of the time of James I (1603) has within it a *tuck* or sword; while a magnificent piece of the period of William III (1690) contains a sword and firelock pistol.

The form of crossbow known as a *prodd* was a favorite type with which to combine a pistol. Perhaps the most beautiful specimen of this in America is that owned by Sumner Healey of New York City. It is reproduced herewith. It is of the period of Charles I (1625), and is very elaborately ornamented. Both lock and barrel bear



armourer's marks. The bullet leaves the barrel of the pistol directly below the spring. A peculiar feature is the ramrod (half of which is shown), which is telescopic; that is, in two parts which screw together. It is made of iron. The two triggers (which form the hair trigger combination known as the *stecher*) discharge the pistol, while what appears like a trigger guard for the latter is also a trigger for the bow.

The ornamentation of stock and pistol panel, consisting of engraving and inlay of ivory, is exceptional. With a magnifying glass, if not with the naked eye, one may readily discern the running hare on the ivory plate at the butt, and the face just over the wheel, as well as the dragon on the forestock of the pistol. The engraving on the cock or hammer forms a dragon's head, below which is half a face and a grotesque animal. They were master workmen who turned out weapons like this, and could command any price.

But probably the

most unique bow combination in the world is one in the Meyrick collection in England. It is a German longbow of steel, of the fifteenth century. It hinges in the middle and may be folded together, and held so by a cross-bar, so that it then resembles a sword with two blades side by side and pressed together, the handle of which forms two small *gonnes*, each to be fired by an unattached match. In the same collection is something equally unusual. This is one of the weapons termed by different authorities, respectively, a *holy water sprinkler* and a *morning star*, and in this case is described



Fig. 3 — POCKET INGENUITIES

Top, right to left: double barreled French flint lock (1700); double barreled English flint lock (1790). Below: double barreled English flint lock with bayonet; double barreled English percussion cap. Period of Crimean War.

in the language of the time as, "with gonnies at the end." This is nothing more nor less than a long wooden mallet or club, bound with iron, and furnished with iron spikes at the end, in its ordinary form. This awkward weapon, prior in point of date to the invention of the match-lock, and therefore not later than the reign of Edward IV (fifteenth century), was made to hang at the saddle bow instead of a mace. An iron cap at the end was furnished with a slender, spear-like blade, and opened on a hinge to reveal the muzzles of four short barrels; each of which could be fired by a match.

A most extraordinary piece of this class is another item owned by Mr. Healey. It is a walking staff containing a long, double-edged sword, a wheel-lock pistol, and—in the handle—a war hammer. The cane is made of various colored strips of wood with bone inlay; mouth and ferule are of gilt bronze. As may be seen in the accompanying photograph, the handle of the sword—of chiseled bronze, heavily gilt—is exquisitely decorated with figures in bas-relief. There is no other such piece in America, the only similar one known belonged to a former Doge of Venice, and is now in the Meyrick collection in England (Fig. 2).

From the reign of Elizabeth—if not before—down to the Crimean War, swords have been combined with pistols of the match, wheel, flint, percussion, and

even cartridge locks. Canes, with swords and daggers enclosed, as well as canes with pistols, are not uncommon. A peculiar piece is an alpenstock with a flint-lock pistol in the handle.

Once begun, the custom of combining weapons was not easily given up. During the eighteenth century, flint pistols, and during the nineteenth, percussion and even cartridge pistols and revolvers, had frequently a dagger or bayonet which sprung forth, either from the top, bottom, or side of the barrel.

A peculiar and interesting dagger of Belgian manufacture is one of sixteen inches in length, with a short barrel each side of the blade, fitting into the sheath. The hammers are made to represent quillons, and are fired by one concealed trigger, the right barrel going off with the first pull, and the left with a second pressure.

Another combination, a favorite with thugs, combines the butt or handle of a pistol or pepperbox with a sort of brass knuckle with which to strike. These were made in variations from 1860 to 1880. The most pretentious of the lot is one that possesses an entire set of four brass knuckles, which, unfolded, form the handle of a six-shooting pepperbox revolver. A small, wavy bladed dagger that unfolds to the front, adds further attractiveness to this cheery little pocket companion.



Fig. 4 — POCKET CARTRIDGE PISTOLS

A variety of types developed from 1860 on. The central item of the group, with its knife blade and "knuckle dusters" in addition to its cartridge cylinder and barrel, is not an alluring object.



Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine. Address the Book Department.

EARLY CONNECTICUT ARTISTS AND CRAFTSMEN. By Frederick Fairchild Sherman. Limited Edition of 375 copies. 78 and XIV pages, 11 illustrations. Published by the Author. Price \$7.50 net.

CONNECTICUT folk have always been noted for their mechanical ingenuity, to which they have frequently been fortunate in adding a reasonable meed of business sagacity. The makers of the traditional wooden nutmegs were artists first and tradesmen afterward; and, if the peculiar genius of a Sam Slick was needed to arouse in the Canadian farmer a due appreciation of Connecticut clocks, the fact constitutes no basis for assuming that clock makers had failed to meet any part of their fair responsibility.

Out of the effort of early craftsmen, possessed of a flair for business, the modern industrial empire of Connecticut has grown. And in its growth it has offered shelter and encouragement not only to those mechanically inclined, but, as well, to citizens whose talents, even if less remuneratively employed, are recognized as of a higher order. The engravings of Doolittle deserve to rank as works of art. At least half a dozen silversmiths left on their work the mark of something more than mere manual dexterity. And while no widely renowned portrait painter other than Trumbull may be credited to Connecticut, the state produced a number of other painters in oil and in water color whose work is highly creditable.

In *Early Connecticut Artists and Craftsmen*, Mr. Sherman has made no attempt at entire biography or criticism. For the time being he has been content to rescue from oblivion names, and, in so far as possible, dates, of early workers in various fields of art and crafts. His classification covers architects, bookbinders, carpenters and furniture makers, clock makers, engravers, glass makers, lithographers, metal workers, miniature painters, painters of ship pictures, pewterers, portrait painters in oils, potters, printers, sculptors, ship builders, silhouette cutters, silversmiths. There is likewise a miscellaneous list. The limiting dates are the beginnings of each craft on the one hand, and the beginnings of the factory era on the other. Names are listed alphabetically, and, where possible, dates and places of work are given. At the head of each category appear a few explanatory notes.

A book of this kind is like Maurice Brix's *Philadelphia Silver-smiths*. It is not history or criticism, but it supplies some of the fundamentals of both. Starting with names, places and dates, it may in time be possible to identify a sufficient number of items of handicraft and therewith enough vital information to permit a reasonably satisfactory reconstruction of some hitherto little known but interesting personalities.

Mr. Sherman seeks additions and corrections to his list. Since a compilation of this kind can never be definitive, there must be many omissions to be filled. Yet as the list stands, it represents much painstaking thought covering years of study and observation. *ANTIQUES* hopes that it may prove a point of departure for some adventuring into the realm of lost biographies.

SPODE AND HIS SUCCESSORS: A History of the Pottery Stoke-on-Trent, 1765-1865. By Arthur Hayden. London and New York; Cassell & Company Ltd. 1925. 204 — XVIII pages. 64 halftone illustrations, 24 color plates. Price \$20.00.

THE author of *Spode and his Successors* is among the best known writers of books for collectors. The public is grateful to him for more than one illuminating series of *Chats*; and the careful research accomplished by him in the preparation of his monumental volume *Royal Copenhagen Porcelain* has won him general recognition for original scholarship. The present work will be viewed by many as an evident attempt on the author's part to rival, in the field of English ceramics, his own solid achievement in the history of a continental ware.

Yet this most recent book is quite different from that on Copenhagen ware. It was, probably, very much more difficult to prepare. Writing a history of Copenhagen porcelain is, after all, primarily a matter of following chronology and maintaining a fair critical balance. But the pottery business in Staffordshire, from the mid-eighteenth century on, was a tumultuous affair. Great industries were striving, not only in competition with one another, but in competition with the Orient. The struggle for primacy involved an almost feverish search for combinations of materials that would produce an increasingly satisfactory body both for porcelain and for earthenware, and an almost equally feverish search for designs that would prove acceptable to the popular taste. Gifts of a high order were required for success in so complicated an enterprise; for to scientific and artistic attainments must needs be added extraordinary business energy and acumen. Wedgwood possessed such gifts and transmitted them to his posterity. Josiah Spode was similarly endowed in his own person and similarly fortunate in his progeny. The Wedgwoods and the Spodes made fortunes from their undertakings. They were not the only ones who thus succeeded; but they were almost the only ones who were able to transmit their original impulse uninterrupted and unimpaired through successive generations.

The name and fame of Wedgwood have overshadowed those

of his contemporaries. Doubtless he was the greatest genius of them all, the greatest intellect and the greatest business organizer. But Spode was no insignificant rival. It is well therefore that his contribution to ceramic progress should enjoy so complete and sympathetic a consideration as has been accorded to it by Mr. Hayden.

In pursuing his studies, the author was fortunate in having the full cooperation of the Messrs. Copeland and Sons, successors to the Spodes, who opened to him all their archives and gave him full run of their establishment. The result has been the discovery of much new material bearing on various points of doubt or controversy, together with records which enable the establishing of the dates of different Spode marks and of the patterns which they identify.

The specific accomplishments which Mr. Hayden credits to the Spodes are: first, the introduction of blue underglaze transfer printing on earthenware goods; second, the introduction of the bone china formula into Staffordshire; and third, the invention of feldspar porcelain and stone china. In the field of design, he emphasizes their avoidance of any extensive or slavish following of the classic fashion set by Wedgwood.

The Spodes encouraged their designers to delightful interpretations of motives both Chinese and Japanese, and they displayed likewise an engaging fondness for decorative themes, drawn either from the amusements of country life or from the placid attractions of field and garden. And, by virtue of possessing a wide catholicity of taste and rare business energy, they made and marketed a very great variety of patterns.

Mr. Hayden is always an enthusiastic advocate: here his admiration for his subject is expressed with wholehearted generosity. Whether or not, at times, he is inclined to credit the Spodes with genius where they displayed nothing more than a shrewd eye for the main chance it is difficult to judge. As has been suggested, many threads go into the weaving of the history of English pottery.

If, in unraveling the complicated fabric, the author tangles the material here and there, the occurrence need occasion no surprise. Mr. Hayden's method is, on the whole, more eagerly headlong than calmly scientific: it is, therefore, not always easy to follow him or to determine his bearings with sufficient accuracy to justify detailed criticism. If this constitutes a fault on his part, it is to be charged against the virtue of an almost spendthrift outgiving of material from varied stores of literary and antiquarian learning.

The liberality of the author has been well matched by that of his publishers, who, in *Spode and His Successors* have spared no pains to assure appropriate and sufficient dress to an important work. The page size, 6¾ x 9½ inches, proffers a comfortable reading area and gives satisfactory detail in the illustrations. The latter are of an exceptional excellence in both selection and reproduction. The color work, indeed, is quite beyond praise. It would have been helpful had each illustration been accompanied by an approximate date as well as by a description, but, since the latter in each case cites the nature of the mark, it is always possible to judge dates by reference to that chapter in the book which is devoted to Spode marks and the periods of their application.

To the omission of dates in conjunction with illustrations there is however, in the book, one important exception; that of the blue transfer printed underglaze platter of the *Italian Pattern* produced in 1797. This is, in itself, an extraordinary item on many counts, not the least of which is its service as reminder of how two strong tides of influence—that of the living Orient and that of the classic past—were warring for dominion over the decorative mind of England during the eighteenth century. Each leaves its trace on this Spode platter; the center panel is of templated Italy; the border is of Japan.

Auctions and Exhibits

Not only New England antiquarians, but collectors and students from all parts of the country will watch with interest for the forthcoming loan exhibition of early American furniture, paintings, textiles, metal, glass, pottery and wooden wares, which will be held in Boston during a period between mid November and early December.

The enterprise is a charitable one undertaken for the benefit of the Women's Free Hospital of Brookline. Already the interest of a number of owners of heirloom specimens has been enlisted, and it is confidently expected that the exhibition will bring to public scrutiny a display of items ordinarily inaccessible save to a favored few.

It is hoped further that the exhibition will call forth some hitherto unknown examples in the various fields of early American craftsmanship. Hence volunteer offerings and suggestions are invited. Correspondence concerning items which might be loaned may be addressed in care of *ANTIQUES*, which will transmit to the proper committee.

* * *

According to reports, England is still shaken by the news that the Anderson Galleries of New York City have purchased the entire art collection of the late Lord Leverhulme, and will transport it to this country for a public sale to be held in January. Sale of the collection in London had been not only anticipated but widely advertised: hence the perturbation caused by the American scoop.

Lord Leverhulme acquired vast wealth in the manufacture of soap. He spent liberally in behalf of his employees, and likewise in the collecting of a great variety of books, furniture and art objects. How wisely he collected will later be revealed.

Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

The service of the Queries Department is one which *ANTIQUES* takes great pleasure in offering to its readers. In order, however, that this service shall function efficiently, it is essential that questions submitted be explicit; and that they lie within the province of the magazine.

Three letters, typical of many received by the Queries Editor, are printed below. The first cannot be answered, because the absence of any accurate description, sketch, or photograph of the piece precludes the possibility of identification. The others are requests for valuation, a subject with which *ANTIQUES* does not attempt to deal. Here is number one:

"I write you concerning some antiques. One is a small dish with four legs, two handles, lid and ladle of the same ware. It is decorated in Delft blue."

Solomon in all his wisdom would shy at committing himself on that topic. Number two sounds easier:

"Kindly advise the value of *Wm. Henry Harrison*, an N. Currier print, in fine condition, wonderful coloring, uncut, medium size."

Or again: "I have a poem or an old-time love story. There are two hundred lines in it (printed). I am positive it is over two hundred years old. Could you place a value on it?"

256. F. G. D., *New York*, has a silver tablespoon, a family possession, bearing the imprint of the maker, *T. Denison*.

In the *List of Early American Silversmiths and Their Marks*, by Hollis French, New York, Walpole Society, 1917, T. Denison's name and mark are included, as of about 1790. Nothing, however, is known concerning his life or whereabouts.

257. J. F., *Illinois*, wishes to learn the approximate age of a small rosewood melodeon bearing the name of the maker on a gold-lithographed label pasted just above the keyboard. The label reads, *Geo. A. Prince & Co., Buffalo, New York, & Chicago*.

In all probability the piece was made in the 1860's or 1870's, when rosewood furniture was much in vogue, and melodeons no less so. Who can supply the dates of the makers?

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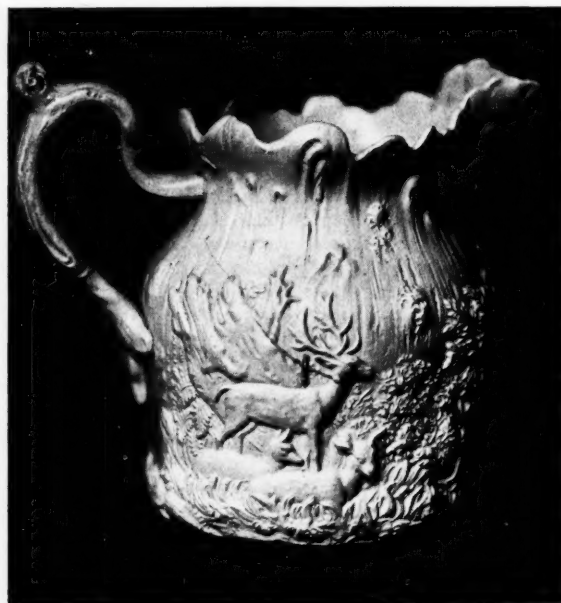
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GENUINE ANTIQUES

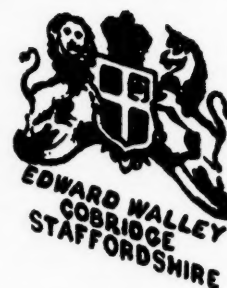
Set of eight old American
rush seat chairs, painted
and decorated in gilt; two
arm and six side chairs.
Fine old Philadelphia man-
tels and over mantels. Four
post mahogany bedstead,
pineapple design, formerly
the property of the Lees
of Virginia.

258. G. F. R., *Missouri*, is interested in the origin of the pitcher shown herewith. Its mark is reproduced also.



The piece is of a type attributable to a date in the vicinity of 1850-1860. The maker's name, however, does not appear in any of the usual reference works. There was, however, operating in Cobridge from 1835 to 1860, a firm bearing the name "J. Walley," or "Jones & Walley." It seems not impossible that Edward Walley's enterprise, represented by the pitcher illustrated, was a short lived offshoot from the better known concern.

Who can supply further information, or tell of the existence of other pieces bearing this mark?



259. L. V. S., *New York*, has a plate printed in black transfer, and bearing the following scene in the centre. In the background a ship flying the British flag is portrayed on a reef, and rising spires labeled *Philadelphia* identify the neighboring town. A table and a barrel, with two figures, also appear. In the foreground, separated from the reef by a strip of water, is a cow, one of whose horns, just severed, may be seen lying on the ground. The other horn is suffering amputation at the hands of a figure in feathered head-dress, armed with a saw. Another man is milking the cow, while several other figures are included in the picture. All of these individuals are smiling, with the exception of one man, who wears a long-tailed coat with ruffles at the wrists, and a wig. He is clasp- ing his hands as though in a frenzy. In the immediate foreground is a lion, asleep on the ground, with a small animal on its back. Though quite obviously a political cartoon of some kind, the attribution of a date or an exact significance to this piece seems to present some difficulties. Who can offer a suggestion?

260. L. S. H., *Maine*, enquires concerning a vase of light blue ware, 4 inches high and 2½ inches in diameter at the base. It is decorated with a scene from a boar hunt. Several other vases of similar type, but showing different scenes from the hunt, have been encountered in the neighborhood.

Who can identify this ware?

261. C. A. F., *New York*, has a glass plate, about 8 inches in diameter over all. The centre shows a scene with two figures in front of a gate. Beneath is inscribed *The Two Dromios*.

Beyond the suggestion that this is pressed glass of late nine-teenth century type, ANTIQUES has no wisdom to offer concerning this piece. It is probably impossible of further identification.

262. A. S. C., *New Jersey*, enquires concerning a silhouette of Washington, painted in water color on cream colored paper; the size is about four inches high and two and a half inches wide. It is marked *J. Folwell, Pinx.*

According to Mrs. Nevil-Jackson, in 1791 a portrait silhouette was painted on a card by S. Folwell. As initials are sometimes confusing to decipher, it seems possible that both portraits may be the work of the same artist. On the other hand, the present example may be merely an imitation in which the change of initial is a safeguard for the imitator and a pitfall for the collector.

263. R. S. M., *New York*, possesses two silver plated vegetable dishes and wishes to know whether they are modern or antique. Both dishes are elliptical, and are twelve inches long and nine inches wide. One, which has a raised grapevine design, has as a mark a fanciful animal's head, above which are the numerals 2231, and the word *SHEFFIELD*; below the head are the words *SILVER ON COPPER*. The second dish has a plain border of four lines; its stamp, though not fully discernible, shows a small figure—probably a lion; a trefoil enclosing three initials, probably *E. C. P.*; the word *SHEFFIELD* enclosed by a narrow border; a fancy rosette; and two crossed keys.

In Bradbury's *History of Sheffield Plate* this combination does not occur among the marks listed. From their number and arrangement, we are inclined to believe that these pieces are modern; in fact the sub-identification, *SILVER ON COPPER* implies that this is modern electro plate, called *Sheffield* because the silver is deposited on a *copper* base instead of upon some kind of *white metal*.

264. R. W. H., *California*, owns a pair of etched ruby glass salts, of which one is pictured here.



The type of design is somewhat perplexing. Who can identify the pieces?

265. T. A. P., *Ontario*, sends a drawing of a shelf clock, the upper part of whose glass door is embellished with a view of *Albany, N. Y.*, while the lower panel shows the *McLean Asylum, Somerville, Mass.* The clock bears the mark of Birge, Peck & Co., Bristol, Conn.

According to the *Clock Book*, the firm indicated was in operation in Bristol from 1830 to 1856.

The same collector seeks information about several other time-pieces, "two with wooden works; one with two doors, but three sections of glass; one a Seth Thomas with maple side and rosewood columns" and another showing the picture of an early railroad train, inscribed *The Breeze*.

The information available about these pieces is insufficient for accurate dating. It seems probable that the period indicated for the Birge, Peck & Co., example is as early a one as could be allowed for the other clocks mentioned. Reference to books on the beginnings of the railroad does not reveal whether or not *The Breeze* was an actual train.

266. H. S., *Virginia*, has a plate labeled *England Lebe Wohl! England Farewell! Berlin. F. Sala & Co. Unter d Linden 51.* Can any one identify date and publisher?

267. J. H. B., *Missouri*, enquires concerning two colored pictures entitled *Morning and Evening Devotion*, by Prentice, engraved by James Scott. Who can supply information on Prentice, James Scott, or H. Bencke & Scott Company of New York?

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with a foreword by BERNARD RACKHAM

Keeper of the Department of Glass and Ceramics,
Victoria and Albert Museum

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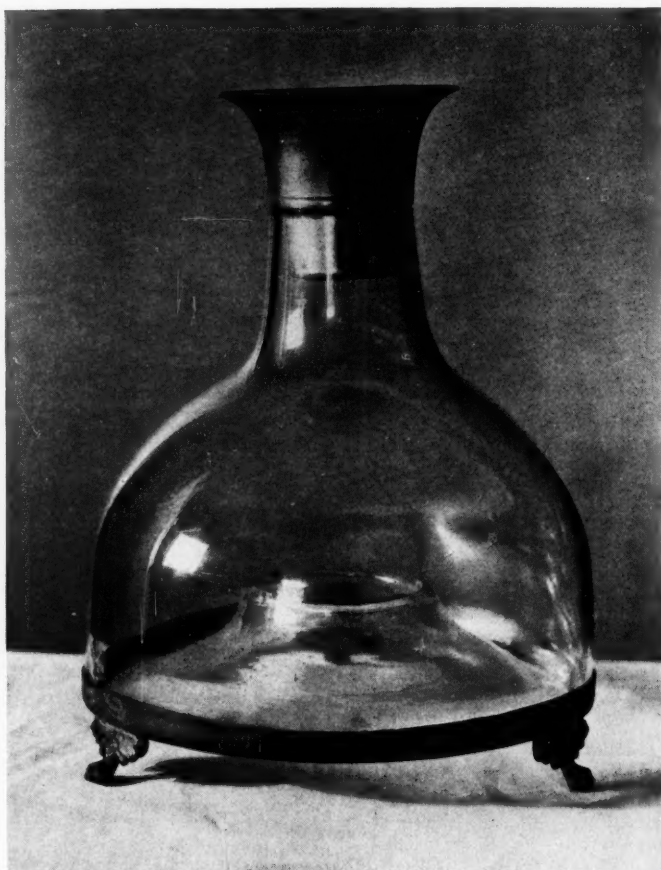
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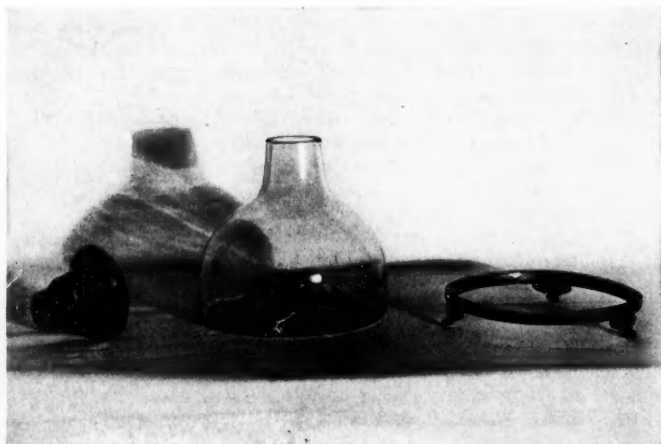
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268. B. H. J., *Rhode Island*. We are showing two views of a glass object which was sent in from Rhode Island. The owner is anxious that the readers of *ANTIQUES* should help him discover what the use of the object was.

As can be seen from the view showing the separate parts, each piece has been carefully made. The rim is of pewter, with three small claw feet. The cup is also of hard pewter, bell-shaped and closed at the smaller end. The neck and bottom of the glass are both open. The glass has marks which indicate that it is not of very modern manufacture. It may be ascribed perhaps to the 1840's.

Will some interested reader solve the mystery of the article's identity?



269. J. F. R., *Michigan*, has a framed lithograph which shows a cottage interior; this is the work of H. Bencke & Scott Lithographing Company, of New York. Who can supply information concerning this company?

270. W. R. B., *New York*, has in a collection of Currier & Ives prints the view of *Harper's Ferry* (size 20½ inches by 15 inches) mounted, or reproduced on glass. Although the decalcomania method may have been employed as a basis, the picture shows signs of hand retouching, with the result that the print has a brilliancy and depth of color unusual in examples printed on paper. The framing and all other details connected with the picture indicate that it dates from the same time as the more usual lithographs. The owner enquires whether Currier & Ives employed this method to any large extent, and whether any other copies of their publications thus reproduced on glass are now in existence.

The method whereby lithographs were transferred to glass is considerably older than the print on which, in this case, it was employed. It has further, no particular connection with the publishers of the lithographs, and represents a separate enterprise, either commercial or domestic—though probably the latter.

The *Handmaid to the Arts*, published in London in 1764, gives a detailed description of the process of transfer in a chapter entitled: *Of the taking of mezzotinto prints on glass, and painting upon them with oil, water, or varnish colors*. We quote the instructions herewith, for the benefit of whomsoever may wish to experiment in this art:

The painting on glass, by means of mezzotinto prints, is performed, by transferring the ink of the print to the surface of a glass, and thus having obtained a drawing, color it by proper pigments tempered with oil, varnish, or oil of a vehicle. This transferring the ink from the print to the glass is effected by cementing the face of the prints to the surface of the glass by means of some glutinous body which will not dissolve in water; and then destroying the texture of the paper by water, so that it may be rubbed entirely off from the cement upon the glass; leaving, at the same time, the whole of the ink of the print upon the cement, and glass, in the same manner as if the original impression had been made there.

The particular method of performing this is as follows:

Procure a piece of the best crown glass as near as possible in size to the print to be taken off; and varnish it thinly over with turpentine, rendered a little more fluid by the addition of oil of turpentine. Lay the print then on the glass: beginning at one end; and pressing it gently down in every part in proceeding to the other. This is requisite to prevent any vesicles of air being formed, in the laying it on, by the paper touching the cement unequally in different parts; and to settle the whole more closely to the glass, it is well to pass over it a wooden roller, of about the diameter of two inches. Dry then the glass, with the print thus laid upon it, at the first, till the turpentine be perfectly hard; and afterwards moisten the paper well with water till it be thoroughly soaked. After this, rub off the paper entirely from the cement, by gently rolling it under the finger; and let it dry without any heat: the impression of the print will be found perfect on the glass; and may be painted over with either oil or varnish colors.

The choice and treatment of the colors for painting in this way upon glass, in either oil or varnish, may be the same as for any other methods; and it is therefore needless to enumerate any further particulars, but to refer to the parts of this work, where the nature and preparation of them as well as the manner of composition with the oils and varnish, is before explained.

271. C. de G., *New York*, possesses a Liverpool pitcher decorated with a representation of the fight between the *United States* and the *Macedonia*. The reverse shows the "*Wasp Boarding the Frolic*." As it happens, this pitcher bears the names of the engravers of the pictures from which the decorations for the piece were taken. They are inscribed "Bentley, Weare and Bowme, Shelton, Staffordshire."

It appears not impossible that the Bentley whose name appears here was one Joseph Clayton Bentley, who was born in 1809 and who died in 1851. He was well known first as a landscape painter and later as an engraver.

No information, conjectural or otherwise, is at hand concerning the other two members of the firm. Can anyone identify them?

272. D. B. L., *Kansas*, sends photographs of several pieces marked *Etruscan Majolica*. The usual reference books do not list this mark, and the general character of the pieces would appear to indicate late nineteenth-century origin.

Who can supply more precise information?



SIX AMERICAN EAGLE PLATES BY WOOD

Dark plum transfer and green edge

Proof; size 7½ inches

Rarities in Antiques

SUSSEL'S

S. E. CORNER 18TH and SPRUCE STREETS

PHILADELPHIA • PENNSYLVANIA

W.B. Spaulding's Antique Shop

17 Walnut Street

HAVERHILL, MASSACHUSETTS

Formerly at Georgetown, Since 1897



SPOOL beds, all full size, in their original condition, \$12.50 each, in exact pairs if you wish them so; carved mahogany and walnut sofas at from \$25 to \$35; armchairs and rockers to match, \$15 to \$25; side chairs, \$4.00 to \$10; some fiddle-back mahogany side chairs, \$10, in pairs and odd ones, no full sets of these; early pine bridal chests, one, two and three drawers, from \$20 to \$30; some extra fine post beds that have been turned down to a delicate size, in exact pairs cut to any desired width and bolted ready to set up, but unfinished, \$30 per bed, odd ones same price; these are absolutely genuine old beds. Andirons, candlesticks; warming pans, \$7.00, burnished, \$1.00 extra; copper ones, \$10, burnished; all sizes of brass kettles from two quart to one-half barrel size, \$4.00 to \$15.

Let me know your wants and I will forward photographs with prices from individual pieces to car lots. I cater to the dealer in all parts of the country as well as to the collector. No charge for packing or crating.



THE HOME OF GENUINE ANTIQUES

Do you know the Charm of a Maple Bed Room?

I HAVE on hand three small maple serpentine-front bureaus, three highboys in maple, a maple chest, carved maple beds, slant-front maple desks, bedside tables and candlestands, rare comb-back Windsor chairs, fine old mirrors, and a choice collection of New England hooked rugs in original designs.

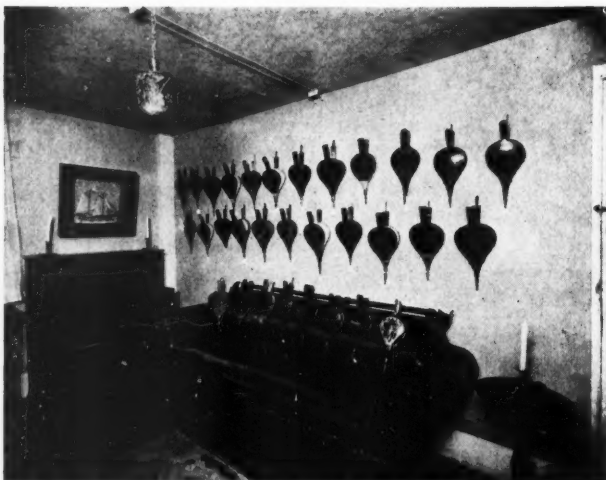
I offer also a set of six Sheraton dining chairs overstuffed with yellow quilted satin, and, a fine mantel mirror.

Flora M. Boardman

107 Clark Road, LOWELL, MASSACHUSETTS

25 MILES NORTH OF BOSTON

(Open the year round)



PART OF OUR COLLECTION OF BELLOWS

COLLECTORS especially interested in maple and pine furniture or hooked rugs will do well to visit our shop. They will have difficulty in finding elsewhere so large a stock and so varied an assortment.

And there is much besides of other American antiques: furniture of all kinds in different woods; whale oil lamps and bellows; glass; pink lustre and other china; pewter; iron; brass and tin.

In your travels this summer visit the shop.

The WEBSTER PLACE ANTIQUE SHOP

On the Daniel Webster Highway at

FRANKLIN, NEW HAMPSHIRE

CLYDE C. BROWN, Proprietor

FRANCES WOLFE CAREY

Antiques

HADDONFIELD

NEW JERSEY

A rare Duncan Phyfe Sofa of
exquisite design, in good
original condition

The ATTIC TREASURE SHOP

38 Haddon Avenue

HADDONFIELD, NEW JERSEY

*Located on the high road to New Jersey's famous coast resorts and
only seven miles from Philadelphia*

Advertising Antiques

The dealer in antiques must, naturally, look for buyers among collectors of antiques, museum directors, and those home makers who have an appreciation of early furniture and household wares. He may, of course, reach a scattering few of these groups by advertising in a general magazine, a local newspaper, or directly by mail; but the cost per possible customer is likely to prove out of proportion to his returns.

For years, therefore, the dealer in antiques was confronted with the choice of wasteful advertising or of no advertising at all. Today, however, the magazine *ANTIQUES* solves his problem.

The subscription list of *ANTIQUES* is made up of some 8500 buyers of antiques—collectors, dealers, museum directors and home makers—among them the most important in the country. These persons read the magazine each month with enthusiasm for its editorial material and with consequent faith in its advertising pages.

A legitimate dealer can bring the name of his shop, its location, and its collection to the attention of this carefully selected group of buyers at a comparatively low cost.

*We issue a booklet on advertising
antiques which we shall be glad
to send to any dealer on request.*

ANTIQUES

683 Atlantic Avenue :: BOSTON

WANTED TO PURCHASE

Old flasks Stiegel glass
Prints Early silver
Furniture



GEORGE W. REYNOLDS
Showrooms: 1742 M STREET, N. W.
Washington, D. C.



A CORNER IN THE BLUE DOOR

AMONG other things, we offer this month a Sheraton sideboard, mahogany with satinwood inlay; a Queen Anne card table in walnut; a large gateleg table, pine top and ash base; maple milkstand; Staffordshire ware, among which are several Wilkie series, *Independent America*, *Landing of LaFayette*, *Lakes of Killarney* platter, *Pittsfield* plate, and a historical blue teapot and sugar bowl.

Pewter, Glass, Hooked Rugs, Prints, Chintz, Brocades

INTERIOR DECORATION

L
U
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C
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N

The Blue Door

14 Prospect Street

East Orange New Jersey

Near Brick Church Station of D. L. & W. R. R.

T
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Matching Old Silver

A large part of the value of old silver lies not in its oldness but in the beauty of its workmanship. Such workmanship is difficult to obtain in this age where speed seems so essential, where machine work replaces hand work.

Mine, however, is a shop schooled in the ways of the old master silversmiths. For years we have collected the finest of early American silver, reproduced it, repaired it, made adaptations of it. For that reason, I can offer to those who desire to match pieces of old silver, or to complete an old service, unexcelled workmanship.

If you come to Boston, stop at my shop. You will find there much fine old silver, also some fine new silver appropriate for gifts.



GEBELEIN

79 Chestnut Street :: BOSTON, MASS.

A name that stands for the finest in silver.



ABOVE is a photograph of a room papered with an exact reproduction of early American wall paper—the original of which was used in an old New Hampshire home built about 1760.

We have reproductions of this and a number of other early American papers and will gladly send samples for approval. *Kindly give size and type of room when writing.*

THE ANTIQUES PHOTOGRAPHED ABOVE ARE FOR SALE
INQUIRIES SOLICITED

The OLD WALL PAPER HOUSE

Established 1861

15 West Franklin Street

BALTIMORE :: MARYLAND

IT WILL PAY YOU TO VISIT OUR NEWSHOP

Phone MADISON Sq. 2304

ANTIQUE
DEALERS

in Lowestoft Historical
Blue

Silver Resist

Pink, Silver and Copper
Lustres

Bennington, Dresden,
Staffordshire, Glass and
Furniture

Vases Mounted into
Lamps



ESTABLISHED 30 YEARS

EXPERT
REPAIRERS

of China, Glass, Ivory
and Marble Statuary
Lost Parts Replaced and
Decorated to Match
Original
China and Cut Glass
Riveted

124 & 126

Lexington Avenue
NEW YORK, N. Y.



*For secretaries
and highboys of
the broken arch
type.
In all woods.*

ACCESSORIES for Antiques

You may be sure of finding here at all times
reproductions of old brasses, ornaments, and
ironware—correct as to scale as well as period.

Write us your needs

Send for our catalogue

I. SACK, 85 Charles St., Boston, Mass.

Formerly Only at West Haven Now Also at New Haven

¶ My friends and clients have been as generous
in their patronage of my new city shop as they
were of the *Stepping Stone*.

¶ If you have never visited either I invite you
especially. The charm of one will inevitably
lead you to the other.

¶ I offer this month: a set of curly maple chairs,
Windsor chairs, maple slat-backs, Hitchcocks,
and a large mushroom arm; a maple octagon
slender post bed with tester, other high post
beds in mahogany and maple; a pine chest-on-
frame, several small pine blanket chests; a
small Terry stenciled clock; pine dressers;
desks; tables; candlestands; lowboys; corner
cupboards.

SILVER : PEWTER : PRINTS : SHIP MODELS

MARIE GOUIN ARMSTRONG

THE STEPPING STONE

277 Elm Street
WEST HAVEN

City Shop

1175½ Chapel Street
NEW HAVEN

The Book Department of ANTIQUES

exists to serve those friends of the magazine
whose collecting bookshelf—whether gen-
eral or specialized, large or small—must yet
be, in so far as personal interests are con-
cerned, both workable, inclusive and up to
date.

Upon request, the BOOK DEPARTMENT will suggest groups of titles suitable for the beginner's antiques library.

The Book Department does
not buy or sell old books.

Accordingly the Book Department takes pleasure in
supplying discriminating critical counsel on indi-
vidual book needs; the books themselves—whether
in or out of print—which are best calculated to fit
these needs; and also, advance information about
new books in fields of special interest.

Ask for a book list and let us know what
your individual collecting interests are.

ANTIQUES

683 Atlantic Avenue

BOSTON, Massachusetts

High stretcher tavern table,
period 1680.

Mahogany Grandfather's
clock, brass works, broken
arch Chippendale top.

Maple tip and turn table.

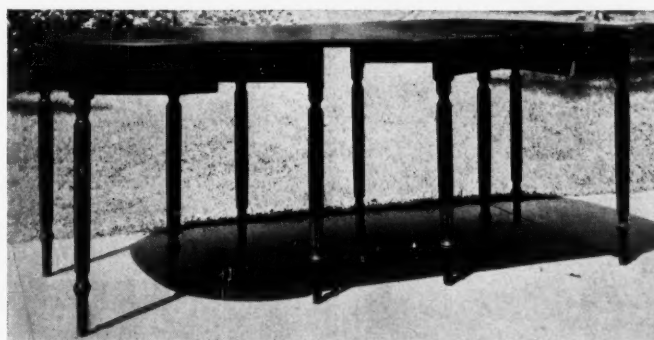
Hepplewhite cherry swell-
front bureau, inlaid.

Queen Anne mirror.

Hooked Rugs.

Mahogany drop-leaf dining
table.

H and H & L Hinges.



SHERATON DINING TABLE WITH TEN FLUTED LEGS

E. C. HALL, 145 Longmeadow Street

LONGMEADOW, MASSACHUSETTS

ON MAIN ROUTE FROM BOSTON TO NEW YORK. Three blocks from the Springfield line. LOOK FOR 145 ON YELLOW SIGN!

Sheraton canopy top bed,
delicate fluted posts.

Mushroom armchair in
maple.

Windsor comb-back rocker,
nine spindles.

Mahogany swell-front
bureau.

Windsor armchairs.

Lafayette coverlet, blue and
white, 20 Eagles, Masonic
emblems, date 1826.

Glass, Pewter.

THERE are touches of yellow on
the Connecticut elms; and scarlet
tinges the leaves of many maples.
These autumn days invite to the high-
way that leads to my snug cottage
shop.

And for the next few months I shall
the more gladly welcome visitors, be-
cause, when winter really comes, I
shall be away traveling for the replen-
ishment of my collections.

Meanwhile I have many alluring
items in stock; and, further, I shall be
pleased to consult with those who may
wish me—in my later freedom—to ex-
ecute special commissions in their be-
half.



BERNSTEIN

Authentic Antiques

ADAMS CORNER, Boston Post Road, SOUND BEACH, CONNECTICUT

Half way between Greenwich and Stamford

STOWELL'S

DEEP-CHIMING

Hall Clocks

*Masterpieces of Combined Art
and Craftsmanship*

ONE of Stowell's Hall Clocks is a great addi-
tion to the beauty of the furnishings of a
home. Our high-grade modern hall clocks will last
to become family heirlooms. These stately chim-
ing clocks with wonderful dials have all other
unique features of the antiques with modern
exactness and dependability.

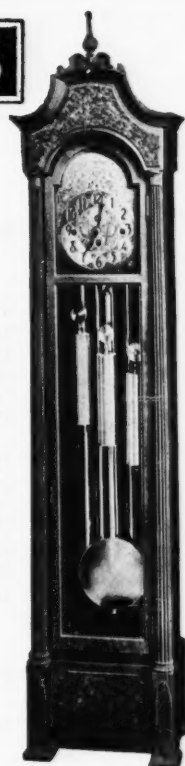
Clock Illustrated—Solid mahogany, hand-rubbed
case, is 89" high, 15" deep, and 24" wide, fitted
with first quality, 3-train "Herschede" move-
ment, chiming each quarter hour on five tuneful
tubular bells, the famous Westminster chime,
and striking the hours; hand engraved silver dial.

Clock sketched special new size for small homes
and apartments. Price, \$285

Other Hall Clocks, \$145 to \$1100

Desk Clocks, Chiming Mantel Clocks, Banjo Clocks,
Traveling Clocks, Crystal Clocks are

DISPLAYED IN OUR CLOCK DEPT., SECOND FLOOR



A. Stowell & Co. Inc.
24 WINTER STREET, BOSTON
Jewellers for Over 100 Years

THE OLD CORNER HOUSE

EDWARD CROWNINSHIELD

Stockbridge, Massachusetts

Early American Antiques, Lowestoft, Liverpool and Lustre Ware

ON EXHIBITION ONLY

*My five foot shelf of rare Lowestoft consisting of: New York State coat
of arms, American ship, eagle, mythological, and Masonic Lowestoft.*

The opening of an Antique Shop
is announced by

MRS. A. K. HOSTETTER

10 South Queen Street
LANCASTER, PENNSYLVANIA

At 37 Charles Street

Antiques in their
original condition

CHARLES S. ANDREWS

37 Charles Street :: BOSTON, MASS.
Telephone, HAYMARKET 2225

For ANYTHING and EVERYTHING OLD
VISIT

THE *Antique* SHOP
OF

MRS. M. B. COOKEROW

265 KING STREET
POTTSTOWN, PENNSYLVANIA

*Decorative and Historical China, Bottles,
Cup Plates, Glassware, Linens,
Currier Prints, Coins, etc.*

Read The Clearing House
and if what you are
seeking is not listed

Use The Clearing House.
It offers the private
collector excellent
opportunity for quick
sale or purchase.

Rare Pieces

¶ Seldom have I had in my shop so exception-
ally fine a collection of antiques.

¶ Fortune has placed in my way several items
of rare distinction which I offer to those who
appreciate real worth.

¶ I buy only the finest. Visit my shop and be
convinced. Nothing sold by mail.

MORRIS BERRY

80 East Main Street :: PLAINVILLE, CONN.
Half an hour out of Hartford



**JAMES VINT
& SON**

34 North Pearl Street
ALBANY, NEW YORK

ANTIQUES

Established 1857

AMERICAN HEPPLEWHITE
CHINA CLOSET



TURKEY HILLS ANTIQUE SHOP

LUNENBERG, MASSACHUSETTS
Mrs. Sidney Francis Mrs. Frances Ball

ON the *Atlantic Highway* between Bath and
Rockland in ancient *Waldoboro, Maine*, you
will find the antique shops of WARREN
WESTON CREAMER, where visitors are always
welcome, and can browse around as long as
they wish among the old *Furniture, Prints, Hooked Rugs,
Glass, Pewter, Books, etc.*, which belonged to the early
settlers of this historic section, and with which my four-
story building is filled.

Call at the *Sign of the Silver Tankard*, next door below
the Banking House, where my small shop is located, and
then step around the corner to the storehouse.

WARREN WESTON CREAMER

WALDOBORO, MAINE

On the *Atlantic Highway*

MARY CLAIRE O'BRIEN

Antiques

63 FIFTH AVENUE NEW YORK

entrance on thirteenth street



*Freak Windsor
Candlestand with
Candlebox
Made of Pine*

All in original condition

We specialize in old Hooked
Rugs, and early American
furniture.

BAYONNE
ANTIQUE SHOPPE

I. MILLER

1169 BOULEVARD, BAYONNE, N. J.

(Eight miles from New York City
via Hudson Tubes to Jersey City)



Fine American Day Bed (circa 1810), in original
condition, \$150.00

MARTHA DEHAAS REEVES

1026 PINE STREET, PHILADELPHIA, PENNSYLVANIA
and 20 Potter Street, Haddonfield, New Jersey

THE HUMPTY DUMPTY SHOP

Arden, DELAWARE

Antiques

Gifts

Afternoon Teas

REPRODUCTIONS of OLD TIN SCONCES

Send for folder

Firearms in American History

By Charles Winthrop Sawyer

An invaluable aid to all who collect
American Firearms. Written by a
recognized authority in the field.

Price \$3.50

ANTIQUES

683 Atlantic Avenue

BOSTON

Rosalind G. Trask

MARK TWAIN STUDIO

16 QUAKER LANE, WEST HARTFORD, CONNECTICUT

Offers for this month:

A mushroom armchair; a gateleg table; a painted
pine chest, original decoration; two corner cup-
boards. In pewter: a 5-inch porringer marked *T. D.*
& *S. B.*; a marked, urn shaped bowl by *F. Porter*;
a marked inkwell by *Boardman*; 11-inch pewter
platter with two eagles; a small marked *Richardson*
pitcher; a 6-inch tankard; several plates.

Write or Call

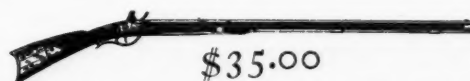
In Ancient Portsmouth

C The seacoast towns were the earliest, and, because
of world trade, the richest in the American Colonies.
Here, from the overflowing family reservoirs of the
past, continues a steady, if not abundant, flow of
fine heirlooms into the markets of the present.
This, in part, accounts for our ability to offer, at all
times, antiques of unusual interest; at many times,
antiques of rare distinction.

HORACE M. WIGGIN

350 STATE STREET

PORTSMOUTH, N. H.



\$35.00

FAMOUS KENTUCKY GUNS
both flint lock and percussion, with makers' names, Golcher,
Leman, Mosser, etc. Genuine American made guns, highly orna-
mented, as used by early settlers and frontiersmen. Now scarce.

Prices from \$35.00 up. Powder Horns from \$4.50 up.

Large stock antique pistols, guns, swords, spears, armor, navy
lamps, etc. *New Catalogue*. 1925, 60th Anniversary issue, 372 pages,
fully illustrated, contains pictures and historical information of
all American muskets and pistols, including Colts, since 1775,
with all World War guns. Mailed, 50 cents.

FRANCIS BANNERMAN SONS

501 BROADWAY

Established 1865

NEW YORK CITY



Old Pennsylvania Chair

made by the
Moravians
who settled in
Bethlehem, Pennsylvania

VISITORS AND COLLECTORS
ALWAYS WELCOME

RENWICK C. HURRY

7 EAST 54TH STREET

NEW YORK CITY

JOHN WEISS offers

An unusually large
selection of fine maple
and early pine furniture

Write us your wants

625 Lexington Avenue :: NEW YORK CITY



SILHOUETTES AT THE OLD YELLOW HOUSE ELEVEN HUNDRED & ELEVEN STRATFORD AVENUE STRATFORD CONNECTICUT

Many interesting examples, including a Flower Piece "Cut Without Hands by M. A. Honeywell" (See *ANTIQUES* August issue). Others by Edouart, Peal's Museum, Brown, etc.



at SHARON, CONNECTICUT

October 7TH & 8TH, 1925

THE SEDGWICK HOMESTEAD

Real Estate and entire contents
of this old Colonial home

ANTIQUES ORIENTAL RUGS PERIOD FURNITURE

Sale under the direction of

J. B. SISSON'S SONS, Auctioneers, Poughkeepsie, N.Y.

H. SACKS & SONS

*Antique Furniture, Hooked
Rugs & Glass*

62 Harvard Street, BROOKLINE, MASS.

Telephone, REGENT 0865

THE MAPLES *Antiques*

ED. WHITNEY announces the removal of his shop to 1150 Middleboro Avenue, East Taunton, where he has purchased a sixteen room old Colonial house from which he will offer an extraordinarily large and fine collection of antiques for sale.

Specializing in N. E. Cottage Pieces

1150 MIDDLEBORO AVE., EAST TAUNTON, MASS.

Main road to the Cape, half way between Taunton and Middleboro

New England Antiques

Pine : Maple : Cherry : Birch : Mahogany
Hooked rugs and hand-woven stuffs; wooden ware;
glass; china; pewter; brass; copper; iron; pottery.

Specials:—Curly maple top to a Hepplewhite secretary, 36" by 13" at bottom; field bed with delicate octagonal fluted posts; large mushroom chair (c. 1690); cherry lowboy chest, four drawers, bandy legs, claw and paw feet; pine corner cupboard; pine settle, low back; unusual wooden kitchen utensils.

Basement Kitchen

WORCESTER BROS. CO.

23 BRATTLE STREET CAMBRIDGE, MASS.

THE PETTIBONE-PEABODY CO.

APPLETON

WISCONSIN

PETTIBONE'S ANTIQUE ROOM has made a name for itself in two months! The Room is open throughout the year. Our stocks are intentionally kept small, so that you will find an almost complete new assortment at each visit.

See these—Pewter candlestick, \$5; some lovely woven spreads, perfect, \$21.50; cherry drop-leaf table, two-drawer and spool legs, \$35; rosewood sofa, refinished and covered in denim, \$75; hooked chair-seat, \$4; Staffordshire covered tureen, perfect, \$25; comb-back Windsor rocker, perfect, \$40; two pink lustre 6½-inch plates, \$5 each.

In BOSTON and
HYANNIS

H. STONE'S ANTIQUE SHOP

Furniture, Hooked Rugs, Bric-a-brac
In variety Of merit
Repairing and Refinishing a Specialty

138 Charles Street
BOSTON, MASS.

Summer Shop
HYANNIS, MASS.

CONCORD
MASSACHUSETTS



A good selection of maple
Two William and Mary mirrors
Queen Anne chair

ALFRED M. UHLER
MERRIAM HOMESTEAD LEXINGTON ROAD
Telephone 215W

MALLORY'S ANTIQUE SHOP

1125 Chapel Street, New Haven, Conn.

Phone, Liberty 2360

Examples of early American, Chippendale,
Hepplewhite, Sheraton, Empire
furniture and mirrors.

*Of special interest: a mahogany Hepplewhite desk with
Temple of Fame brasses, all original, a rare, good piece.*

PEWTER	BOTTLES	SNUFF BOXES	SAMPLERS
CONN. POTTERY	OLD JEWELRY	MINIATURES	PRINTS
LAMPS	BEAD BAGS	SILHOUETTES	OLD LINENS

INTERIOR DECORATIONS

EARLY AMERICAN
ANTIQUES

JANE WHITE
LONSDALE

INTERIOR DECORATOR

114 East 40th Street
NEW YORK CITY
Caledonia 6349



Oak Tree Studio, Inc.

FRIENDS and clients are invited to
inspect the new shop at 439 Third
Street. We carry only the more desir-
able and interesting items of genuine
antiques: furniture, glass, china, fabrics,
prints, lamps, pewter and brass.

Please note change of address.

439 Third Street NIAGARA FALLS, N. Y.

*A Larger and Finer Collection
of Antiques than ever before*

LOWESTOFT RARE GLASS PEWTER
AMERICAN & ENGLISH FURNITURE

.....

The Shop of the Two Young Men
OGUNQUIT, MAINE

Winter Address

HARE & COOLIDGE, 54 West 11th Street, NEW YORK, N. Y.

*Competently Restored When Sold;
Before That, in the Rough*

Antique furniture and woodwork
bought and sold. Your own antiques
repaired and upholstered, matched
if you wish. Special detail work.

A. WILLIAMS

56 Ossining Road, PLEASANTVILLE, NEW YORK

TELEPHONE 211

ANTIQUES

Highboys, Gateleg Tables	Tall and Banjo Clocks
Wing Chairs, Windsor Chairs	Also Ship Models
Sets of Hitchcock Chairs	Glass
Sets of Stencil Chairs	Hooked Rugs
Swell Front Bureaus	Brass Door Knockers
Tavern and Duck-Foot Tables	Franklin Stove, Andirons, etc.

Come in and see the largest stock of Genuine Antiques in this vicinity

J. L. COLEMAN

ESTABLISHED 1863

157 and 217 Market Street (corner Deer Street)
PORTSMOUTH, N. H.

Sandwich Glass

SALTS :: CUP PLATES

PAIR WASHINGTON GEORGE PLATES

LACE GLASS IN SETS

CREAMERS :: SWEETMEAT JARS

STAFFORDSHIRE :: LUSTRE

THE SHOP BEAUTIFUL

G. L. TILDEN

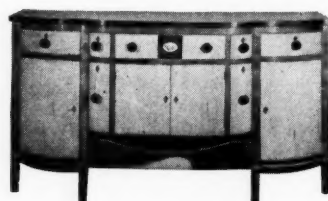
State Road

NORTHBORO :: MASSACHUSETTS

Telephone, 108-4

The Distinction of Antique Furniture

WE offer for sale this month a rare old sideboard. The picture as shown, gives only a vague idea of this wonderful antique, so we ask that you write us for complete description and particulars.



CURLY MAPLE AND MAHOGANY

Each month we will offer an exceptional antique for sale.

Old Mahogany Shop
FRED R. DRURY

813 Union Street
UTICA, N. Y.

When in "The Berkshires"

VISIT

G. & A. H. OSWALD'S
ANTIQUE SHOP

11 LINDEN STREET, PITTSFIELD, MASSACHUSETTS

Near the Maplewood Hotel

Antiques, Furniture and Pressed Glass

A good line of hooked rugs.
Many articles of furniture and glass.

OPEN AFTERNOONS OPEN EVENINGS BY APPOINTMENT

On Boston Post Road

CHARLES E. COMINS
One, East Main Street WARREN, MASS.

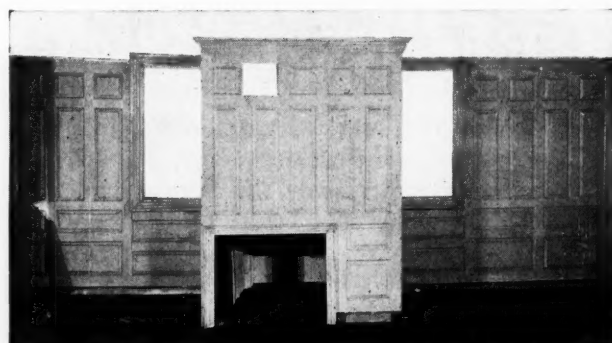
THE INDEX for VOLUME VII

The Index for Volume VII of
ANTIQUES is now ready.

Those who desire a copy may
obtain one by writing to

ANTIQUES

683 Atlantic Avenue, BOSTON, MASS.



THE 16 EAST 13TH STREET ANTIQUE SHOP, NEW YORK
A very large stock of antique woodwork; paneled rooms, room-ends, mantels, doors. American furniture of all kinds.

TREASURE HOUSE

A Duncan Phyfe sofa, an interesting pine couch, a maple stretcher table, and many other pieces of pine and maple, as well as some attractive Empire pieces.

SIDNEY K. POWELL

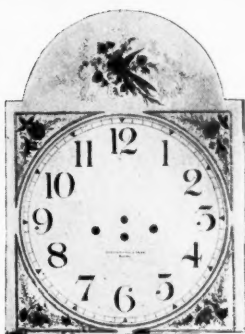
659 Ferry Boulevard STRATFORD, CONN.

THERE are many recent acquisitions in our *enlarged* New York shop: Slant top desks, maple and pine chests, a hostess tea chair, glass lamps, and scores of Currier & Ives and Godey prints.

The AINSWORTH SHOPS

13 East Eighth Street
NEW YORK

Hand-Painted Clock Glasses & Dials



1276 Blue Hill Avenue

MIRROR TOPS, TRAYS
RESTORED OR REPRODUCED, ANY
STYLE, SIZE, QUANTITY

ANTIQUE STENCILING

A SPECIALTY
ALL WORK GUARANTEED

Prompt Service

References from leading collectors
and dealers

H. & G. BERKS

(G. Berks, formerly with W. W. Sprague)

MATTAPAN, MASS.

F. E. CUMMINGS

Antiques

A 200-year-old house
completely furnished in
the finest of early
American antiques

Cushing's Corner, HANSON, MASSACHUSETTS

Telephone Whitman 505-R

THE LITTLE HOUSE SHOPPE

Stockbridge MASSACHUSETTS

Early American antiques in
maple, pine, cherry and mahog-
any. Old and modern glass.
Stockbridge pottery.



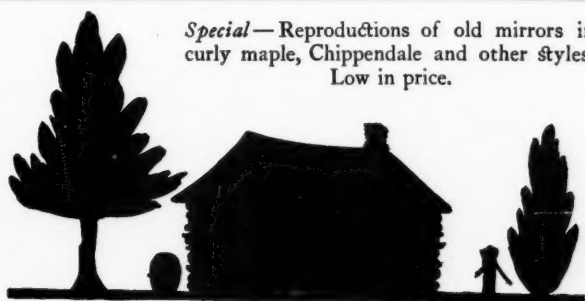
Edith Hastings Tracy Pottery

Mrs. Abbott Blake

A COLLECTION worthy of your
inspection, on exhibition and
private sale at our Galleries; collec-
tion of seventeenth century Italian
antiques of Count Francesco Paolo
Finocchiaro, the furnishings of his
Italian Villa, at Newport, Rhode
Island.

WM. K. MACKEY CO., Inc.

7 Bosworth Street
Boston, Mass.



Special—Reproductions of old mirrors in
curly maple, Chippendale and other styles.
Low in price.

LOG CABIN ANTIQUES

DUNDEE, NEW YORK

American Antiques Reasonably Priced

A FEW RARE, ALL GOOD DEALERS SUPPLIED

The Worth of Your Antiques

THERE are so many conditions affecting the
value of antiques that only an expert can at all
times be aware of them. And accurate appraisal is
necessary for most advantageous sale. For a genera-
tion I have bought and sold antiques for my own
account and for individuals and estates. I will
appraise yours and attend to their sale as well.

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Fountain Square, HINGHAM, MASS.

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*We have the Largest and Most Complete Stock of
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Consisting of Early American, English, Italian and
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Furniture; Pewter, Glass, Bric-a-Brac, Andirons,
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Expert Refinishing and Restoring. Inspection Cordially Invited.

643-645 SOUTH WABASH AVENUE, CHICAGO, ILL.
Telephone, WABASH 1722

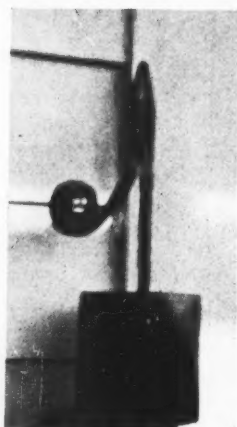
The Collector's Guide to Dealers

No dealer in antiques should permit
his name to be omitted from the
guide.

At a ridiculously small cost he may
be listed in this directory which is
constantly referred to by buyers of
antiques.

Rates: \$15 for six months

\$24 for twelve months.



An Early Wrought Iron Rush Light, with round wooden base. The stem is twisted, the handle curled.

Inspection is also invited of our recently acquired collection of rare flasks and bottles.

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GREAT BARRINGTON,
MASSACHUSETTS

MRS. J. VAN VLECK BROTHERS
Telephone 224-W



Curly Maple Chair

Finely marked wood.
Three chairs, all in
good condition.

AGNES T. SULLIVAN

Guaranteed Antiques

24 Steel Street, AUBURN N.Y.

Central New York, in the heart of the
beautiful Finger Lakes region

ANTIQUES AS THEY WERE IN THEIR ORIGINAL, RICH DIGNITY



We, two brothers, are not able to resist the temptation to restore and refinish our most beautiful pieces. There is happiness in laboring over them before we surrender them. Therefore, as the original owners first saw their cherished pieces, so our customers may see them after the long span of years.

*Our pieces are not subjected
to slapdash work.*

LARSEN BROS.

HACKETTSTOWN

New Jersey



*When Touring New Eng-
land Visit New Haven
and THE SUNRISE SHOP*

there you will find a large collection of authentic antiques; the illustrated curly maple sideboard with table and chairs to match; Chippendale table and chairs; Windsor table and chairs; beds in mahogany, maple and pine, a pair in maple with mushroom turnings

(single size); a rare collection of early glass lamps and candlesticks.

THE SUNRISE SHOP

Ada Millard Robinson

148 YORK STREET :: NEW HAVEN, CONN.

One half block from Yale's beautiful Harkness memorial group

Re-seat Your Old Chairs Yourself

It is perfectly easy to repair that old rush chair yourself, and at practically no expense.

It is not necessary to wade in the marshes, nor to buy real rush. Our PAPER TWIST will outwear a rush seat, and looks twice as well.

DIRECTIONS for re-rushing are in ANTIQUES for August, 1924. Our prices are:

5 pounds	75c per pound
10 pounds	50c per pound
50 pounds	20c per pound
<i>About 2½ pounds per seat required</i>	
<i>Kindly remit with order to save time</i>	

NATIONAL PATENT REED SALES COMPANY
DREXEL BUILDING :: PHILADELPHIA

American Windsors, with additions . . \$1.50

Furniture of the Pilgrim Century, new

edition, 2000 pictures 15.00

The Clock Book, 250 pictures 5.00

Reproductions of Pilgrim Furniture made to order for consumers. Wallace Nutting's signature on each piece.

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Visitors welcome

COBB & DAVIS

Antiques

ROCKLAND, MAINE

10 Currier & Ives horse prints, in original pine frames; one 55-foot iron garden fence; 1 garden chair; one 16-foot Indian birch bark canoe, three pieces of bark, needs little repairing; 2 swinging signs, for hotel; 4 barn door hangers, 4½ feet long, wrought iron; 2 cigar-store Indians.

If interested write for descriptions

COBB & DAVIS

Early American Furniture

Many rare pieces in pine, cherry, and curly maple, at reasonable prices, are on view in our New York Shop. Our stock in all lines is finer than ever. You will always find something well worth while, and we guarantee everything we offer to be as represented.

H. A. and K. S. McKEARIN

735 MADISON AVENUE :: NEW YORK CITY

I Keep in Stock:



Sofas, bureaus, highboys, tables, chairs, bedsteads, mirrors, clocks, and old-time metal ware. Likewise old glass, china and mirror knobs.

I Repair and Refinish

Old and broken pieces of value, particularly where veneers, inlay, or painted decoration needs careful workmanship.

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ANTIQUES

The Old Virginia Shop

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WASHINGTON, D. C.

Telephone, MAIN 8959

Early American Antiques

Pine corner cupboard, arched door, very fine detail; dish-top table, bird cage and claw feet; stenciled hunting board; pair of old Dolphin candlesticks in oil glass, perfect.



OLD TIN CANDLE SCONCE

BESIDES the tin sconce illustrated I offer this month two choice three-mold dishes, one with the daisy in the square pattern, very rare lacy sandwich dish number 12 page 82 Mrs. Williams' book; a pair of copper lustre salts, pink lustre bands with house and tree design; N. Currier print, *Artist Tait Arguing the Point*, large size; Hepplewhite swell front bureau.

JEMIMA WILKINSON

ANTIQUÉ SHOP

Florence W. Upson

DUNDEE

NEW YORK

Wickford Hill Antique Shop

BENJAMIN A. JACKSON

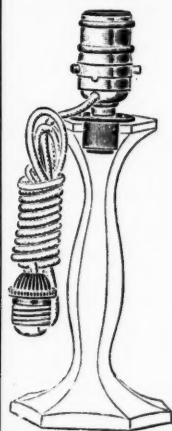
141 West Main Street WICKFORD, R. I.

Pair of Amethyst Sandwich Glass Candlesticks, 7½ inch. Very rare.

Two English Bracket Clocks — fusee and barrel movement. Over one hundred years old. Works overhauled and cases refinished.

Set of six Sheraton type painted and decorated Rush Seat Chairs. Perfect condition.

Pair Tin Candle Sconces—10x3¾ inches.



Lamp and Candlestick Electrifiers

THE Security Electric Attachment for electrifying old candlesticks, bottles, jugs, oil lamps, etc., is a novel device with rubber plug in three sizes to fit the ordinary size opening. Easily attached or detached, complete with six feet of cord, push socket, attachment plug. Now sold in either old brass or nickel finish at the same price.

7½-inch diameter	\$1.50
1¾-inch diameter	2.00
1¾-inch diameter	2.50

The 1¾-inch size contains a threaded plug to screw into the socket of a regular double burner oil lamp.

NOVELTY SELLING CO.

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LIBERTY 0190

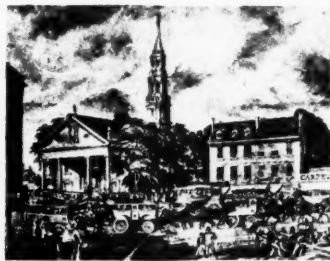
MRS. MARY D. WALKER

Has opened her Antique Shop in Marion, Mass. Collectors will find there a changed but equally interesting stock of various Furniture, Lustre, Staffordshire Figures, Lamps in Tin, China, Glassware and the like.

Visitors and correspondence always welcome.

Front Street & Wareham Road, Marion, Mass.

"Broadway Stages in 1828"



THE BROADWAY STAGES IN 1828

A charming old painting of an OLD NEW YORK street scene. Well preserved. Painted in oil on wood. Size 24" x 30".

Large collection of rare early American antiques.

Let me know your wants. They can very likely be supplied from my collection.

RUTH WEBB LEE

72 EAST AVENUE : PITTSFORD, N. Y. : Near Rochester

Antiques for the Trade

JUST returned from a two months' buying trip. Lowest prices in New York. Large assortment of American and English pewter, porringers, lamps, inkpots, candlesticks, salts, plates, and bowls. Old Staffordshire figures and dogs, glass paper weights; old English lacquer trays; tea caddies; samplers; needlepoint; C. & I. prints; iron betty and rush lamps; silhouettes; pink, copper and silver lustre dishes; jugs and bowls; cup plates; Stiegel and American glass; pistols; ship models; pole screens; dolls' furniture; dishes, etc.; hooked rugs; English horns-of-plenty in pairs; Empire vases; Dresden figurines. Photographs furnished on request.

MILLER

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LUNCHEONS, DINNERS
TEAS
*Bridge Parties, Social Gatherings
Mah Jong Parties*



The James Putnam House
Furnished with Antiques
MRS. CALIGA, 42 Summer Street
DANVERS, MASS.

MARSHFIELD, 42-2

EDWARD C. FORD

Careswell Cottage

MARSHFIELD, MASS.

(Near Historic Winslow House)

American Antiques

FURNITURE : PEWTER : GLASS : CHINA

Visitors Welcomed

Mrs. Cordley offers this month an interesting pine master's desk, knee hole and secret drawers; a pair of maple day-beds, and other interesting pieces.

Write or Call

812 17TH STREET, N.W. WASHINGTON, D. C.

Telephone, Main 403

Exchange for Woman's Work

LOUDENVILLE, N. Y.

(ALBANY COUNTY)



NOW IN STOCK

Three-piece curly maple Sheraton banquet table.

Six maple Chippendale chairs.

Maple bonnet-top chest upon chest, etc.

Established 1896

Telephone, 3528

Visit the "Old Reliable"

Thorp's Antique Shoppe

321 West Front Street, PLAINFIELD, NEW JERSEY

CHARLES H. PALMER, Proprietor

FOR this month we offer you a choice of 11 swell and low front chests of drawers in mahogany, cherry and curly maple, restored ready for use. Prices range from \$160.00 to \$250.00 crated.

Call and see them

The ACTON ANTIQUE SHOP

OFFERS THIS MONTH

A set of six glass finger bowls, different colors; lion's head goblets and compote; a lacquered jewel case; a set of four curly maple fiddle-back chairs; a maple blanket chest with original brasses and very unusual apron; a number of rare prints.

Open All the Year

Closed Sundays

LOTHROP & TAYLOR

SOUTH ACTON :: MASSACHUSETTS

(Six miles from Concord)



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Main Office and Warehouse : 91 WALLABOUT STREET, BROOKLYN, NEW YORK
NEW YORK SHOWROOM : 315 5th AVENUE, NEW YORK CITY

For OCTOBER

A pair of Stiegel flaps, plain, proof; a mahogany breakfast table, molded square legs, slight taper and a mahogany side table, folded leaf with the same leg; could well be used together; pine school-master's desk, middle stretcher, very quaint; Pennsylvania Dutch plaster dogs, fruit, and birds; hooked rugs, braided rugs; old iron door stops, H & L hinges; fine walnut slope-top desk, all original brass; pine pumpkin-foot chest, two drawers; a pair of teakwood chairs, no carving, very plain in design; pink lustre, Bristol, and Staffordshire china; a most unusual Queen Anne mirror, original condition.

The Antony Wayne Antique Shop

Lancaster Pike, STRAFFORD, PA.

G. F. LEISTER

Telephone, WAYNE 470-J

M. L. K. LEISTER

FRANK W. BARTON
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RICHMOND, 3166 and 3167

Hooked Rugs

WE have an extraordinarily large and varied collection of choice hooked rugs from which we are glad to send selections on approval to responsible dealers or collectors.

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Telephone, 18-11 CLOSED SUNDAYS

*Fine collection of early New England Furniture
Clocks. Hooked Rugs. Pewter.
Iron work always in stock.*

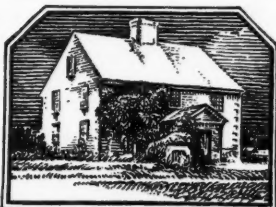
The Pontil Mark Antique Shop

SMALL PINE CUPBOARD, ORIGINAL H HINGES
CAST IRON GRAPE PATTERN GARDEN BENCH
PENNSYLVANIA DUTCH DOUGH TABLE
HUNTER'S BOOK ON STIEGEL GLASS
CHERRY SLANT-TOP DESK

MRS. FRENCH

Rear of 69 North River Street
WILKES-BARRE PENNSYLVANIA

Luncheon
Tea
Supper
are daintily
served



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are applied to
maintenance
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The Historic Winslow House at Marshfield

RESTORED and refurnished in the styles of the Pilgrim and Revolutionary Periods—a fascinating object lesson in old style architecture and furnishing—admission 25 cents. All interested in our permanent endowment can help by joining our Association, annual membership \$1.00 a year.

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HISTORIC WINSLOW HOUSE ASSOCIATION
Telephone 136-11 MARSHFIELD, MASS.

\$33,000 Paid for a Stamp

THIS IS THE RECORD PRICE

Early U. S. and Confederate Stamps on original envelopes bring many dollars each. Anything before 1870 is worth saving.

Cash paid for large and small lots or entire collections

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The Colonial Antique Shop

Ithaca, New York
308 Stewart Avenue
Near Cornell University

WALTER F. LARKIN Ridgewood, New Jersey
18 miles from N. Y.
on Paramas Road

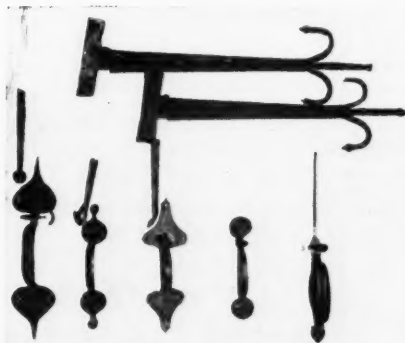
Buyers who are interested in quantities of anything antique will be well repaid by a visit to our Ithaca Shop now, as it is full from cellar to garret with one of the largest and most varied stocks shown anywhere. Prices are low. There are 18 corner cupboards; 12 slant-top desks; about 75 dressers and chests of drawers; over 200 tables and stands, many are Sheraton and Hepplewhite, some with carved legs, some tables will seat ten and twelve persons, others are small and dainty; over 20 couches; 200 mahogany Colonial and fiddle-back chairs; over twelve hundred ladder-back chairs; many of the most unusual types; over a hundred clocks, all good time keepers; fifteen wagon seats of different types; about 400 Currier prints; over two thousand pieces of very interesting glass, mostly Sandwich, Waterford and Stiegel, Bristol and Lancaster; large collection of old flasks; over 100 most unusual and interesting lamps.

When touring the Finger Lake region in New York State don't fail to visit our place.

When in the vicinity of New York City you should make our Ridgewood, New Jersey Shop a visit. You will find everything there in the proper setting at reasonable prices. We issue booklets and photographs on request.

No reproductions or revamped pieces. We ship anywhere.

THE 16 EAST 13th STREET



Antique Shop

NEW YORK

We illustrate a few pieces from our large stock of hinges, latches, and other ironwork.

Early American Antiques

Rare pieces on hand
at all times

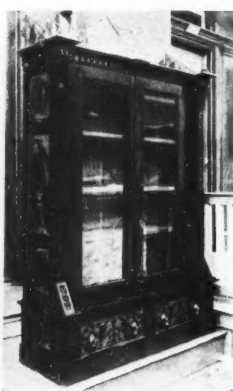
ETHEL HALSEY KAUFMANN
244 Prospect Street, NUTLEY, NEW JERSEY
(12 miles from New York city between Newark and Paterson)

When Looking for
Genuine New England

ANTIQUES

visit

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Telephone, HAYMARKET 6524



OFFERINGS

Inlaid book case with marquetry, \$300.00; walnut round table, 39 inch, snake-head feet, \$80.00; buffet, mahogany and cherry, \$75.00; clock, Jeromes' & Darrow, wood movement, \$50.00; walnut writing table and cabinet, \$30.00; sideboard, cherry and mahogany, \$75.00; carved mahogany bureau, \$50.00; genuine 1832 willow pattern china, 24 pieces, \$60.00; cherry night stand, Sandwich knob, \$20.00; cherry chest of drawers, \$60.00.

Photographs will be sent if you are seriously interested.

MRS. ROBERTA C. NICHOLSON
R.F.D. No. 1 Charleston, W. Va.

Chinese Importations Interior Decorations Early American Furniture

Foochow lacquer tables.

Serpentine front mahogany desk, ball and claw feet, original brasses.

An unusually fine pine corner cupboard.

Several large tip and turn tables.



Sheraton card tables.

A large selection of old Chinese embroideries, brasses and porcelains.

PEKING PAILOU

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MONTCLAIR, N. J.

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Maple desks and tables.

Chinese and Egyptian jewelry.

QUEEN ANNE COTTAGE

THREE exceptionally beautiful curly maple slant-top desks, all having fine cabinets, one interesting very early type with well.

QUEEN ANNE COTTAGE
Queen Anne Corners ACCORD, MASSACHUSETTS
Inland State Road between Boston and Plymouth
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You Will Find What You Want at
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ANTIQUARY FURNITURE EXCHANGE OF BROOKLYN

Early American Antiques

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ELIZABETH BACON ANTIQUES

SOUTH SALEM, N. Y. Westchester County
(Between Katonah, N. Y. and Ridgefield, Conn.)

Field bed, museum piece in curly maple; fine high-boy; original brasses; four post beds; chest of drawers; chairs; gateleg table; duckfoot table; fine desk; all original. Many pieces in plain maple, fruit-woods, pine, mahogany, curly birch.

Telephone 27 South Salem

The Cradle Antique Shop

ALICE LIGHT

FLORENCE LIGHT

LODI, SENECA COUNTY, NEW YORK

FALL SALE

EVERYTHING GUARANTEED OLD—NEW LISTS—PHOTOGRAPHS

Rogers group *Playing Doctor*; historical slipware vegetable platter, Washington and Lafayette in slip; beautiful lamps; crocks, jugs; lovely collection of Sandwich glass in lacy and popular patterns; gay floral glass paintings; bullseye lantern and others; sets of toilet bottles; pair half-moon dining tables, drop leaves; slant-top desks; Sheraton desk, chest, bureaus; pair Sheraton chairs; Empire card table; mirrors; curly maple drop-leaf table, side table, two-drawer stand; curly maple chest; corner cupboards; canopy top beds; burled maple chest.

Dealers supplied. Write your wants. Lists sent.

ANTIQUES



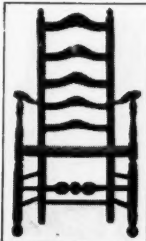
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DURHAM NEW HAMPSHIRE

Specializing in Windsors



Large assortment of highest grade bow-back, comb-back and fan-back chairs, as well as very fine Windsor benches, love seats, and Pennsylvania slat-back chairs on hand, reasonably priced.



The *Hayloft*

Bethlehem Pike, Whitmarsh, Pa. (3 miles north of Phila. City Line)



YE BRADFORD ARMS
Antique Shop

OFFERS THIS MONTH some rarely lovely things: among them a block-front bureau with original brasses; an exquisitely inlaid Sheraton sideboard, all original; several sets of fine chairs.

59 COURT STREET :: PLYMOUTH, MASS.
Telephone, PLYMOUTH 446

Trustworthy Period Pieces

SEVERAL surprise antiques in stock now, not listed. Special mention, however, is due a large charming tote tray best original decoration, fountain bird o' paradise, blue bells, perfect condition, decorative, \$45; extra fine heavy brass snuffers and tray, right lines, \$10; dated Currier print, *West Point on Hudson*, F. F. Palmer, clean, all original, \$40; other right old prints; pair all curly maple Hitchcock pillow top chairs, two slats across back, original cane seats, fine condition, \$50; old pine corner cupboard, bracket feet, butterfly cut shelves, two small pane glass doors, 7 feet by 4½ feet, \$100; old cherry corner cupboard by Jos. Little, 1760, right lines and molding; one three arch, small pane glass door, 7 feet by 4 feet, \$100; old pine chest, large, stippled decoration (hinges not so old), \$15; dainty cherry Hepplewhite one drawer, bedside stand, old brass flowered rosette knob, extreme taper legs, all original, \$20.

ISABELLA PAXSON IREDELL
Greenaway Lodge, PAINTED POST, NEW YORK



If you are looking for something
that's different in ANTIQUES

visit

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88 Phillips Street, off West Cedar Street

Boston, Massachusetts

(MOST INTERESTING SHIP MODELS)

For your *Lowestoft* Cups
delicate China Tea with
a new rarity of flavor
Send \$1.00 for a Trial Caddy



Hu-Kwa is the finest and rarest of China Teas. It is grown in only one little spot in the world—Foo Kien, China, and only a small amount is exported each year for the use of those who appreciate the intriguing fragrance of real China Tea. Your check for \$1 will bring a tea-table size caddy.

If you wish a larger size,
send \$2.50 for a full
pound caddy.

Write for booklet, *The Story of Hu-Kwa*

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I am always ready to examine with a view
to buying

CHAIRS, SIDEBARDS, BEDS,
DESKS, BUREAUS, MIRRORS,
HIGHBOYS, LOWBOYS, SOFAS, etc.

Single items or entire collections will re-
ceive my interested attention.

L. DAVID, 80 Charles Street, Boston

A History of Old English Glass

By FRANCIS BUCKLEY

(Published by Ernest Benn, Ltd., London)

ALL collectors of old glass should order a copy of the above without delay. The history of English crystal or flint glass is traced on entirely new lines from the date of its inception to the end of the eighteenth century and the book is likely to become a standard work of the greatest assistance to all glass collectors.

There will be about 175 half-tone illustrations in this handsome volume which will be published early in October, price £3-3-0 with an Edition de Luxe of 100 copies only, priced at £7-7-0. The demand is already very considerable and orders should be sent without delay to Cecil Davis. Prospectus forwarded with pleasure. Detailed Monthly List of Bargains in Old Glass and China, post free, ten cents.

CECIL DAVIS, F. R. S. A.

Specialists in Old English and Irish Glass

8 ST. MARY ABBOTT'S TERRACE, KENSINGTON, LONDON, W. 14

UNFAMILIARITY often breeds strange ideas of value. To the inexperienced provincial dealer any stray item of furniture which does not conform to local traditions of design is likely to seem a treasure of great price. Yet it may be merely a freak, a hybrid, or a plain fraud.

Accurate knowledge of what constitutes true rarity and its just appraisal is usually confined to those dealers who have enjoyed the opportunity which the city market affords to examine innumerable items—good, bad and indifferent—from all parts of the world.

Connecticut table on hexagonal frame; perfectly balanced on three legs. An extraordinary rarity.



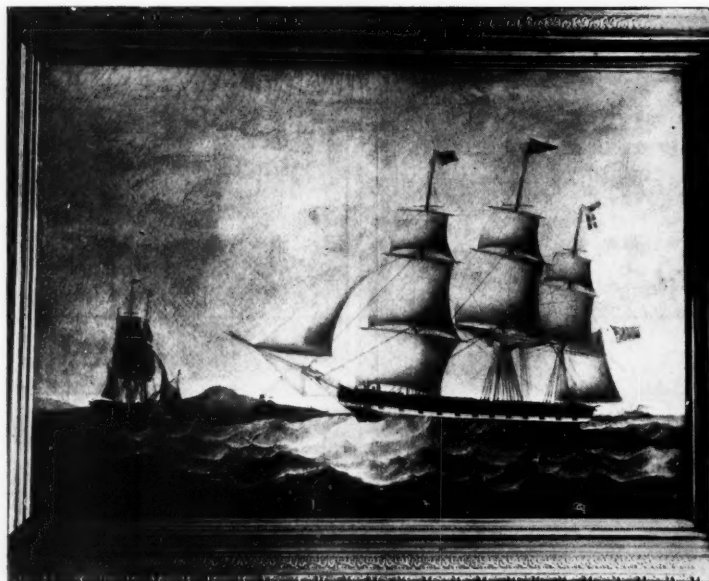
Henry V. Weil
126 East 57th Street
NEW YORK CITY

“SOMETHING VENTURED — SOMETHING WON”

Here we are again with a large collection of rare things

Some of them

Worcester and Spode tea sets
Several 18" pewter platters
Iron rush lights and candlesticks
Pair of Mezzotint transfers in colors, *Flora* and *Pomona*
Chippendale inlaid dial barometers
Glass marble solitaire games
Maple stands with four-leg and tripod bases, refinished



SHIP *Star of New York*. Painted by WALTERS. Size about 3 feet by 4 feet

Some of them

Inlaid mahogany tea caddies, one with a set of six original Georgian silver tea spoons
Pine dresser, restored
Maple low post pine-apple bed, in rough
Delicately turned bed, refinished
Cornice-top picture mirrors, original paintings
Ship Lanterns from U. S. Navy all sizes

1001 OTHER INTERESTING THINGS. TELL US YOUR WANTS.

BOSTON ANTIQUE SHOP, 59 Beacon Street, BOSTON, MASS.

Telephone HAYMARKET 0259

The Colony Shops ✠ GINSBURG & LEVY

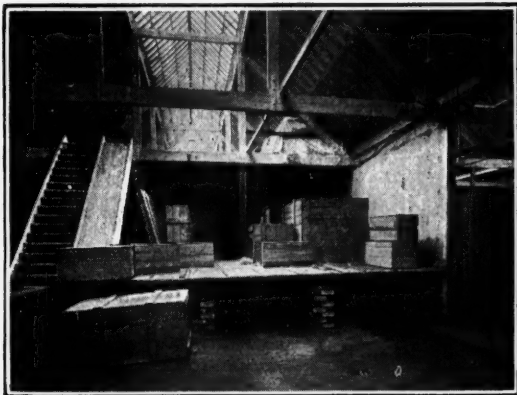
OUR vast collection of the furnishings of seventeenth and eighteenth century houses has been further enhanced by the arrival of the "finds" made by Mr. Ginsburg during the summer months. And truly each piece is a "find" in these days when the better class of genuine antiques is quickly passing into the limbo of permanent ownership.

All are welcome at our shops to view the recent additions in china—Anglo-American and fine lustre ware; in furniture—many small pieces in mahogany and walnut; in *objets d'art* of many descriptions—but of one standard of quality and authenticity.

397 *Madison Avenue* :: NEW YORK CITY

Branch at 26 East 55th Street, NEW YORK

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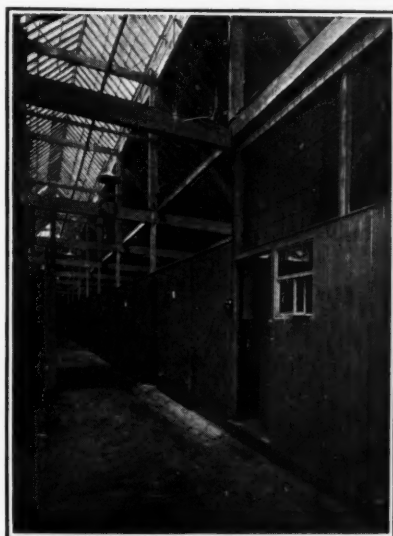


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Interior of new Assembling and Storage Warehouse. Showing lock-up Cubicles, enabling clients to have all their goods stored privately.

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SÈVRES CHINA c. 1760

One of a set of nine plates each with a different centre. Borders in dark blue, and gold medallions in full color.

DRESDEN CHINA c. 1750

One of a set of fifteen plates bearing the Meissen mark. Rim in Alt-Ösler relief. Decoration of delicately painted floral sprays.

Specimens from my collections of fine old European porcelains

CHARLES R. LYNDE, 420 Boylston Street, BOSTON

PORCELAIN GLASS EARTHENWARE—ANTIQUE AND MODERN—FOR SELECT USAGE

KNOWING PEWTER

is very much more than having access to a list of makers' touches.

IT CONSISTS

primarily in the ability to recognize the ear marks which indicate date and nationality.

The success of

NATIONAL TYPES OF OLD PEWTER

is attributable to the fact that it is the only book on pewter which discusses such ear marks and clearly illustrates them. The price of NATIONAL TYPES OF OLD PEWTER is still \$3.00, but it is subject to early advance as the edition nears exhaustion.

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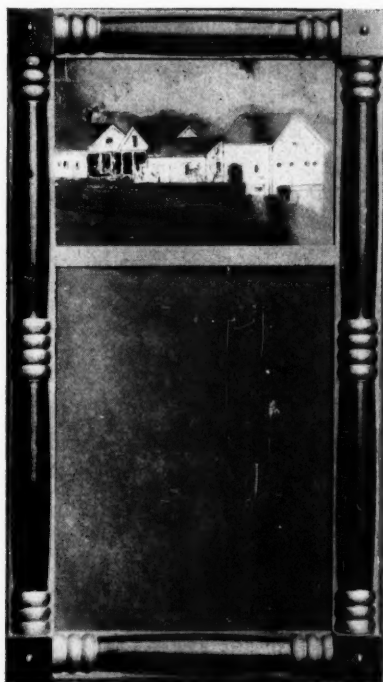
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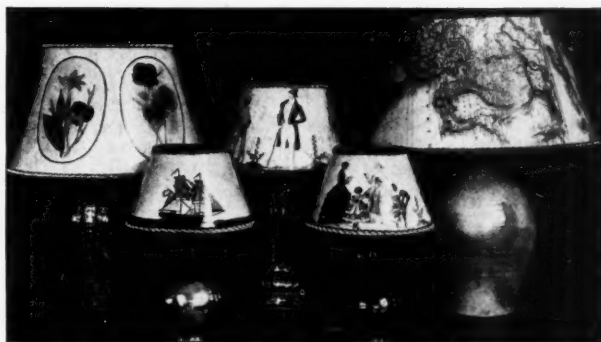
A reproduction of Empire mirror
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Finished in black
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11½x20½. Size
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Picture painted
on glass as it was
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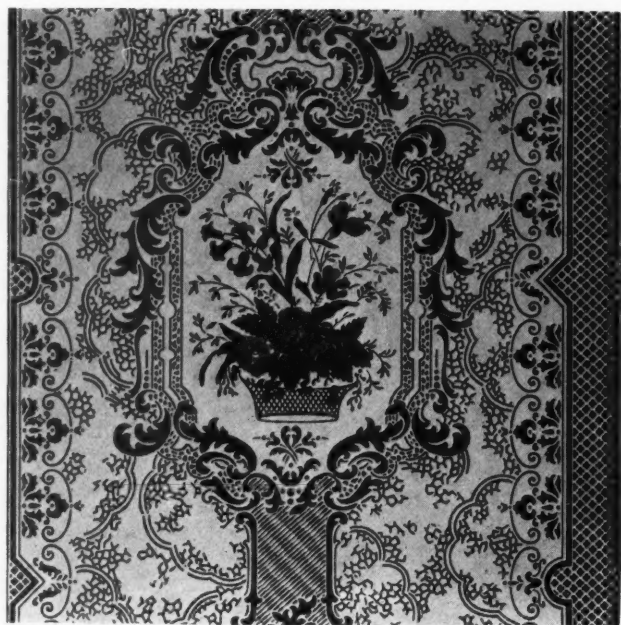
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12 "	12.00	12 "	10.00	12 "	25.00
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THE proof of a fine antique lies in actual examination. No pictures and no correspondence can do credit to the stock which we carry. Our present display emphasizes items of furniture, such as chairs, tables, desks, as well as articles in glass, porcelain and metal—all objects which owe their preservation chiefly to qualities of unusualness and beauty.

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Furniture : Glass : Pewter : China : Brass

68 CHARLES STREET • BOSTON, MASSACHUSETTS

Antiques for the October Bride



What more appropriate gift than a good old chair for a desk, either a roundabout maple with early turnings or a banister or slat back?

Other offerings: A maple desk; maple bedside stands; mahogany Pembroke inlaid table; mahogany stools; silver and pink lustre pitchers; lamps, singly with beautifully shaped globes and prisms or a pair of Sandwich ones; silhouettes; samplers; clocks; a charming mirror.

Above items chosen from a collection of genuine old pieces reasonably priced.

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thirteen miles southwest of Philadelphia, one-half mile south of Victoria Plush Mills on the Baltimore Pike, and one mile east of Media, Wednesday, November 4th, at 9:30 A.M. and throughout the day.

CHERRY highboy; mahogany lowboy; curly maple settee; decorated bridal chest with tulips, name and date; Chippendale, Queen Anne and Windsor chairs; slant-top desk with secretary top; arch door corner cupboard; tables; beds; rare assortment of other furniture; historical china; glass; lustre; pewter; hardware; etc.

Descriptive circular mailed upon request. Write L. J. Gilbert, auctioneer, Lebanon, Pennsylvania, or P. G. Platt, Wallingford, Pennsylvania.



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Located diagonally across
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HAS a three-story building filled with antiques of every description. At present there are several desks of the Governor Winthrop type; an excellent tavern table with large turnings, all maple; several chests of drawers of maple, one of cherry, and two of pine; a choice six-drawer chest with excellent ogee bracket feet and original brasses; a good-sized maple and pine table settle; several pine cupboards, some large and others small; a good Sheraton type reeded column mirror; other good mirrors, one gilt mantel type, one mahogany roped column, one mahogany carved column, one gold Adam type, and many others. Also china, glass, and small articles of every description. *You are always welcome! Come!!*

ESPECIALLY GOOD—South Jersey green milk bowl of large size; lace glass toddy plate in rare green color; a pewter inkstand by Fenn.

W. W. BENNETT, Proprietor

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Marion Road MATTAPOISETT, MASSACHUSETTS
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We buy steadily the year around and thus are enabled to offer a fine selection at all times. The following are a few recent acquisitions:

Fine pair Staffordshire horses; pair Bohemian decanters; old silver marrow scoop (now used as cheese scoop); large Currier & Ives print, farm yard, *Evening*; several odd china cup plates; a few unusual flasks; large green and gold medallion punch bowl; some scrimshawed whale's teeth; several whaling log books; one extremely rare log book; some fine pieces pewter.

Our general line includes Staffordshire; pewter; bottles; lamps; candlesticks; early glass; china; chests; mirrors; tables; stands; chairs; bureaus; beds; old silver; copper; brass; wrought iron; pictures; prints; shawls; rugs and chintz.

S. ELIZABETH YORK

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Important Auction Sale
of THE E. S. YOUSE COLLECTION
OF RARE EARLY AMERICAN ANTIQUES

Two-day sale to be held in the
ODD FELLOWS' TEMPLE
corner of 8th and Franklin Streets, READING, PA.

Monday and Tuesday, October 19th and 20th, 1925

Beginning precisely at 9 A.M. each day

FURNITURE

Walnut highboy; lowboy; six high chests of drawers in cherry and walnut; two beautiful chest-on-chests, one nicely inlaid; ten low chests of drawers; two swell-front bureaus, one of solid mahogany; mahogany swell-front sideboard; ten slant-top desks, inlaid and others; one open Welsh cupboard; eight beautiful chests with original stenciling and names and dates; Chippendale, Queen Anne and Windsor chairs; fifteen water benches; settees; banjo clock; six grandfather clocks; hanging cupboards; two spinets; thirty tables: card, tilt-top, seven-foot refectory tables, twin tables, club feet tables, drop-leaf and others; arch door scroll top corner cupboard.

Thirty pieces of curly maple furniture; ten curly maple corner cupboards; curly maple slant-top desk; small curly maple desk; small curly maple corner cabinet; five curly maple bureaus; several curly maple drop-leaf tables; three small curly maple tables; curly maple print frames; etc.

HISTORICAL CHINA, GLASS, ETC.

Twenty-three piece set of peacock china; twenty-four piece set of Dutch butterfly dishes; cups, saucers, plates in pink lustre; old blue ware; fifty lustre creamers; Striegel and Sandwich glass; colored and other glass; fifty bottles; fifty pieces pewter, American and others; pottery; rare assortment of hardware; bonnet boxes; pistols; lanterns; homespun linen; coverlets; samplers; prints; mirrors; etc.

Three-day exhibition before sale

Sale conducted by L. J. Gilbert, auctioneer and C. A. Kleinfelter, sale clerk.

Write for descriptive circular to L. J. GILBERT, LEBANON, PENNSYLVANIA., or E. S. YOUSE, 46 N. 5th STREET, READING, PENNSYLVANIA.

For Dealers Only

It is important to remember that the collector of antiques is not limited in his search by the boundaries of his city or state. His interest lies in the acquisition of the things he desires, regardless of their location.

Photography, modern methods of transportation, and a medium such as ANTIQUES bring buyer and seller together where geography has separated them. Pennsylvania sells to California, Kalamazoo to Burlington.

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Thoughts on Advertising
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It will be sent
to any dealer
without obligation.

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all original.*



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WAYLAND :: MASSACHUSETTS

Offers

A canary resist pitcher; Richard Austin plate; mahogany high post fluted bed; maple highboy; Hepplewhite sideboard; banjo clock; old silver Chippendale chairs; curly maple chest-on-chest; wing chair.

Fall List Now Ready



Antiques

Miss O'Herron

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PITTSFIELD,

MASSACHUSETTS

Plan a trip to visit this

Colonial House

BUILT IN 1790

Two doors below the

Wendell Hotel

STATEMENT of ownership, management, etc., of ANTIQUES, Inc., published monthly at Boston, Mass., required by the Act of August 24, 1912. Editor, Homer Eaton Keyes, 683 Atlantic Avenue, Boston, Mass.; Business Manager, Lawrence E. Spivak, 683 Atlantic Avenue, Boston, Mass.; Publisher ANTIQUES, Inc., 683 Atlantic Avenue, Boston, Mass. Stockholders: Homer Eaton Keyes, 683 Atlantic Avenue, Boston, Mass.; Sidney M. Mills, Beverly, Mass.; Frederick E. Atwood, 171 Maple Street, West Roxbury, Mass.; John M. Atwood, 171 Maple Street, West Roxbury, Mass.; Lawrence E. Spivak, 36 Quint Avenue, Allston, Mass. No bonds or mortgages.

(Signed) LAWRENCE E. SPIVAK, Business Manager.

Sworn to and subscribed before me this 10th day of September, 1925,

FRANCIS A. ROGERS, Notary.

THE CLEARING HOUSE

Rates: Clearing House advertisements must be paid for when submitted. Rates, ten cents per word for each insertion; minimum charge, \$2.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Where requested ANTIQUES will prepare copy. Copy must be in by the 15th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

Caution: This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

WANTED

COLORED CURRIER PRINTS, good prices will be paid for good subjects; hunting scenes especially wanted. FRANCES J. EGGLESTON, 42 West Fifth Street, Oswego, New York.

HOBNAIL GLASS and old cameos; give description and price wanted. E. L. BOWMAN, 309, Joseph Street, Charleston, West Virginia.

ILLINOIS ANTIQUE DEALER wishes to handle general line antiques from eastern dealer on commission. References excellent. No. 636.

COPPER AND SILVER LUSTRE, plates, cups and saucers, peppers and salts; Currier & Ives *Autumn and Winter*. PETER R. SLEIGHT, Newark, New York.

LOWESTOFT PUNCH BOWL from four and one-half to twelve and one-half inches across top, perfect condition, blue or dark rose decorations preferred. Give description and price. P. O. Box 596, Fall River, Massachusetts.

DOLPHIN CANDLESTICK, vaseline yellow, ten and one-half inches high, single base three and three-quarter inches. ELMER R. JACOBS, 302 Central Park West, New York City.

COLORED PRINTS by Currier or Currier & Ives, presidents Adams, Jefferson, Monroe, J. Q. Adams, Van Buren, Tyler, Taylor and Lincoln. No. 627.

HISTORIC FLASKS; I am interested in collecting historic flasks and would be glad to have them offered to me. G. D. ARTHUR, 12 East 44th Street, New York City.

OLD WATCH FOBS and old seal rings with engraved coats of arms on gold, silver, brass, bronze, or stone, individual pieces or collections. A. T. C., Box 749, Kingston, New York.

COLORED PRINTS BY BENNETT, Hill, Wall, Paprill or Megarey wanted by collector. State full title and price. No. 634.

OLD SILHOUETTES by Brown, Foster or Edouart with backgrounds; also book of silhouettes by Edouart. State age, price and condition, if framed, and send photographs, same will be returned. For private collection. No. 629.

STIEGEL GLASS, paperweights; old flasks; pink and yellow lustre; Sandwich; old prints; old documents. L. E. DICKE, 808 Washington Street, Evanston, Illinois.

RARE EARLY AMERICAN GLASS; marked pieces of American pottery. It will pay you to write to me before selling. GEORGE S. McKEARIN, Hoosick Falls, New York.

PRINTS; *Perry's Expedition to Japan*, a set of large prints, not in book form, by E. Brown, Jr., Fulton Street, New York. Would like any or full set. Send price and description. No. 541.

STAMP COLLECTOR DESIRES old postage stamps, large or small lots. Those on original envelopes preferred; also any publications relating to stamps. Send for list. GUY A. JACKSON, 105 Pemberton Building, Boston.

CURRIER COLORED PRINTS, hunting, fishing, rural scenes, ships, railroad and western pictures. Good prices. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York

EARLY AMERICAN FURNITURE, pewter, glass, samplers, needlework, portraits, prints. Anything antique. KATHERINE WILLIS, 272 Hillside Avenue, Jamaica, N. Y.

ANTIQUE OR ORNATE WATCHES AND CLOCKS; will buy collection complete or individual specimens for cash. EDGAR L. NOCK, 32 Broadway, Providence, R. I.

PAMPHLETS AND BOOKS relating to Indians, California, western states, the American Revolution, travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted; cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

OLD HANDKERCHIEFS with historical scenes, views, etc. Give description and state price. CHARLES F. HEARTMAN, Metuchen, New Jersey.

OLD MINIATURES; oil and pastel portraits. Give names, sitters, artists and dates, if possible; also measurements. No. 389.

STAMPS, United States and foreign; stamps on original envelopes; collections. F. E. ATWOOD 683 Atlantic Avenue, Boston, Mass.

WINDSOR ARMCHAIRS; writing arm Windsors; comb and fan back Windsors; scraped or refinished only. Send details and price to CHARLES F. HEARTMAN, Metuchen, New Jersey.

SILVERWARE AND CLOCK by Jacob Sargeant, Hartford. CHARLES DEXTER ALLEN, 80 Gates Avenue, Montclair, New Jersey.

COLORED PRINTS, especially fishing, hunting, ships, railroad and rural scenes, western pictures, particularly large folios, for which best prices will be paid. It will be decidedly to your advantage to write me before selling. STEPHEN VAN RENSSELAER, The Crossroads, Peterborough, New Hampshire.

FLASKS, especially those of blue, amethyst and deep green, of the better grade; also colored prints, tin chandeliers; sconces and unusual early lamps and lighting fixtures. No. 633.

BOOK WANTED, *English Drinking Vessels*, *Blackjacks*, *Leather Bottles*, 1921, Oliver Baker. No. 626.

TEA SET OF DARK CANARY Liverpool transfer with black or silver figures; state of what the set consists, condition and if any historical record is attached. State price and where it can be seen. No. 640.

FOR SALE

PAIR BLUE DOLPHIN CANDLESTICKS, large, perfect, fully authenticated; shell corner cupboard in fine original condition; very early plain corner cupboard with butterfly hinges, cloverleaf shelves, in fine original condition. FRANK MACCARTHY, Cheshire, Connecticut.

TWO STIEGEL FLIP GLASSES mated in size, etching and quilting. No. 641.

MAHOGANY KETTLE FRONT BUREAU, small; drop-leaf sewing table; iron door knocker; lustre; blown glass and other fine pieces. ESTHER WALKER, Rose Tree Road, Media, Pennsylvania, twelve miles south of Philadelphia. Telephone Media 728-J.

INLAID HEPPLEWHITE BUREAU, original brasses; maple slant-top desk, partly curly; pine grandfather clock; other furniture and glass. Send for list. MARTHA JANE'S, Marcellus, New York.

FOURTEEN ROOMS OF ANTIQUES; we wish to announce that we have added, during the past summer, a great many rare and beautiful things to our large collection. FRANKLIN STUDIO, 1124 Cathedral Street, Baltimore, Maryland.

SHERATON SOFA, four fluted front legs, original dark red damask covering; also set of six painted Sheraton chairs, rush seats, original condition. MRS. HELEN F. FOWLE, Fuller Homestead, Hancock, New Hampshire.

PINE CORNER CLOSET, scrolled shelves; stenciled rush bottom chairs, \$10, new seats; some Hitchcocks, \$12; small mahogany sideboard. curly maple posts, \$65; large gilt mirror with painting at top, \$25; photographs. ROY VAIL, Warwick, New York.

BELTER ROSEWOOD, four side chairs and two sofas. THE GIFT SHOP OF BROOKLYN, ELSIE WINTER, 1077 Bergen Street, Brooklyn, New York.

BEAUTIFUL OLD CHINTZ, twelve yards, \$7.50; rare plate picture *William Penn's Treaty with Indians*, \$10; beautiful coverlet, red, white, blue, marked *Liberty*, eagles at corners, \$30. McCARTY'S, 849 Sheridan Avenue, Pittsburgh, Pennsylvania.

GENUINE WELSH DRESSER, oak, six feet long and seven feet high; photographs furnished on request. MILLER, 679 Lexington Avenue, New York.

ANTIQUA TEA SET, solid silver, beaten; teapot, sugar bowl, cream pitcher; one hundred and twenty-five years old, passed by well-known expert as genuine. Photographs furnished on request. No. 630.

BIRD'S-EYE MAPLE DESK; large mahogany table; six mahogany chairs; throne rocker; maple bedstead; shelf clock; large lamp; etc. ADMINIS-TRATOR, Box 661, Plantsville, Connecticut.

OLD MAPS and unusual reproductions of these old maps, hand done in pen and ink and colors, decorated with clipper ships, on parchment domes and shades, according to scale. "Something different." THE GIFT SHOP OF BROOKLYN, ELSIE WINTER, 1077 Bergen Street, Brooklyn, New York.

HITCHCOCK CHAIRS, beautifully stenciled, rush seats, set of six, \$125; six Pennsylvania Windsor fiddle-back stenciled chairs, \$65; six Windsor bamboo turned chairs, black gold sunburst stencil, \$60; four Pennsylvania stenciled chairs, Windsor fanback type, \$25; very old high chest, walnut, secret drawer, old brasses, \$225; old stretcher table, \$65; all in perfect condition. DUDLEY P. POWER, Waldwick, New Jersey.

EARLY PINE DRESSER, absolutely original, doors with arched panels, H hinges, refinished in natural wood; also inlaid mahogany Hepplewhite secretary. Apply to MRS. HELEN F. FOWLE, Fuller Homestead, Hancock, New Hampshire.

AARON WILLARD CLOCK; butler's sideboard; mahogany secretary; walnut secretary; slope-top desks; child's chest of drawers; tilt-top tables; antique beds; six maple fiddle-back chairs. H. L. WILKINS, Box 29, Blackstone, Virginia.

CURRIER & IVES, *Tree of Life; Tree of Death; Ages of Man and Woman*; framed. Best offer. No. 628.

TAVERN TABLES, \$12, \$14, \$22; dowry chests, \$12; highboys, \$125, \$135, \$145, \$155, \$165, \$175, \$185; card table, \$35; four slat, ladder-back arm chair, \$16; Franklin stove, \$22; Revere lanterns, \$4, \$5, \$7, \$8; Chippendale mirrors, \$12 to \$28; some good glassware; duck foot tables, \$40 and \$45; secretary, \$40; lowboy, \$65. Will buy or sell. **HIGHBOY SHOP**, 14 Summer Street, Malden, Massachusetts.

IF YOU'RE HUNTING some antique, and your search seems all in vain, write or call, I'll bet we have it at **THE KETTLE AND CRANE**, Bosca-wen, New Hampshire.

CURRIER PRINTS, *The Tomb and Shade of Napoleon* by N. Currier; *The Miniature Ship, Red, White and Blue* by Currier & Ives. Best Offer. Miss M. M. Rose, 412 Ocean Avenue, Flatbush, Brooklyn, New York.

RARE ANTIQUE PICTURE SUPPORTS with turquoise crystal rosette centers, also beautiful aquamarine, green and ruby star centers which make pretty curtain tiebacks, \$4 per dozen; picture nails with white, blue, green and yellow crystal star centers, \$3. **WILLIAM VAN RENSS-ELAER ABDILL**, Titusville, New Jersey.

OPALESCENT GLASS KNOBS, set of eight, best offer; also eighty Currier prints; old and new hooked rugs. J. C. RUDISILL, R. D. 1, Gettys-burg, Pennsylvania.

ETCHINGS, about eighteen in the lot, small sizes, write for list and price; also collection of six \$1 gold pieces and five \$3 gold pieces. **PROVIDENCE ANTIQUE COMPANY**, 738 Westminster Street, Providence, Rhode Island.

PRESSED OLD GLASS, nine pieces, clear, delicate pattern consisting of two figures in oval medallion design; two large compotes, different heights; creamer; covered jam jar; spoon holder; three berry dishes; mug. Best offer. No. 631.

HEIRLOOMS FOR SALE; Chippendale chairs; tables; dressing table seat; three fine small rugs; tall silver service; pearls; onyx cameos. No. 632.

OLD COLORED FASHION PRINTS, quaint and original, period 1800-1860; flower prints, six for \$3. Mrs. M. A. DICKE, 808 Washington Street, Evanston, Illinois.

GRANDFATHER'S CLOCK, cherry, beautifully inlaid, moon sign and calendar, splendid condition, price \$500; dish shape, claw-foot birdcage type tilt-top table in walnut, twenty-seven inches high and thirty-four inches in diameter, price \$75; Hepplewhite sideboard, duplicate Metropolitan Museum, price \$500. F. L. SUB-LETT, Old Mill Stone Antique Shop, Harrison-burg, Virginia.

TORTOISE SHELL TEA CADDY, 1790, with jockey spoon, perfect, highest offer; walnut pole fire screen, earliest beadwork panel, \$75; Stafford-shire dog, \$10; pewter English egg cups, pair \$10; rare white jasper Wedgwood pin box, pedigreed, highest offer; three yard strip old Berlin work, rich colors, \$40. Authentic antiques. Mrs. Hos-kins, Route F, Box 237, San Antonio, Texas.

DOLL'S COACH, period 1860, good condition, \$15. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.

INLAID TAMBOUR DOOR SECRETARY, mahogany, in original condition; a few other good pieces; photograph on request. W. J. FRENCH, 666 Windsor Avenue, West Philadelphia, Pennsylvania.

THE OLD HOUSE with the blue shutters, filled with things of long ago. Mr. and Mrs. GEORGE PARKER BOLLES, JR., Antiquarians, Flagstones, 25 George Street, Bellows Falls, Vermont.

CURLY MAPLE TABLE; William Penn chairs pair Staffordshire dogs; coverlets; brass andirons and kettles; mahogany bureau, original brasses. Mrs. D. B. HICKOX, 59 West 2d Street, Oswego, New York.

BOUND VOLUMES OF GODEY'S; Currier & Ives, *Yacht Squadron at Newport*, full margins, old pine frame; old colored maps, 1630-1700, \$7.50 to \$20 each. B. D. B., Lock Box 376, Waterford, New York.

PANELED HOPE CHEST, rare pine and maple; curly maple candlestand; Pennsylvania spatter-ware covered tureen, sugar bowl, teacups and saucers, perfect condition. **ANTIQUES AND TEA ROOM**, 4768 Boston Post Road, Pelham Manor, New York. Telephone, Pelham 6426.

WALNUT SLANT-TOP DESK, date 1748; wal-nut highboy; large mahogany tilt-top table; field bed; pair original Chippendale ladder-back chairs; copper and pink lustre; rare glass; lamps; samplers; early American silver service; *American Glassware* by Edwin A. Barber, reprint, \$5. LOUISE BARBER MATHIOT, R. F. D. 2, West Chester, Pennsylvania.

CURLY MAPLE CORNER CUPBOARD; secretary; two drawer stand; maple desk, small and dainty; Staffordshire; Stiegel glass; pewter; early lighting devices. G. V. GLATFELTER, 29 Northampton Road, Amherst, Massachusetts.

OLD HOUSE, 125 years old, in Stratford, Con-necticut; suitable for tea room or antique shop; ten rooms, two baths and all conveniences; on Boston Post Road between Bridgeport and New Haven; price \$10,000; easy terms for quick sale. If interested write CHARLES DOHERTY, Devon, Connecticut.

HALF OF LARGE COLLECTION of very choice antiques gathered during twenty years of travel from many parts of the globe. If you are a prospective purchaser I will send you a partial list of what I shall sell. All questions cheerfully and faithfully answered and no misrepresentations are ever given. Address ISABEL RUSSELL, 154 Algoma Boulevard, Oshkosh, Wisconsin.

GRANNYCRAFT CUT TO ORDER from paper mellowed with years, silhouettes of familiar and historical subjects, busts fifty cents, full length \$1; clipper ship parchment shades \$2 to \$5; genuine homespun woolen (spun in the home) work bags in all shades decorated with quaint cross-stitch and needlepoint designs \$4 complete; round and oval hat boxes covered with reproduction of old wall papers and lined with plain colors to match your decorations \$2.50. Write to GRANNYCRAFT. No. 638.

GOVERNOR WINTHROP CHERRY DESK original brasses; maple and cherry chest; prism lamps; small melodeon, Hepplewhite legs; tip table, snake legs. Mrs. NELLIE P. WALDORF, 30 Church Street, Hornell, New York.

CRYSTAL CHANDELIERS all wired for elec-tricity; one four light; one five light; one six light; complete with all glass, prisms, etc. Write for prices and cuts. Will sell at a sacrifice. **PROVIDENCE ANTIQUE COMPANY**, 738 Westmin-ster Street, Providence, Rhode Island.

SPECIAL SALE of antiques, October 12 to 15, four days; furniture; bedspreads; linens; dishes; glassware; silver; pewter; brasses; rugs; needle-work; prints; books; toys. H. ANNIS SLAFTER, Belmont, New York.

HARRIET WELLES CAPRON (KINGSTON ANTIQUE SHOP) announces a *Winter Shop* at 25 Avon Street, Cambridge, Massachusetts. See Clearing House each month for special offerings.

TWO OLD WALNUT FOUR POST BEDS, low, perfect condition, suitable for twin beds; also clock and fireside couch. Mrs. L. J. TWOGOOD, Cornellton, Mt. Vernon, Iowa.

JOSEPH YAEGER HAS MOVED to his new residence, 2264 Park Avenue, Cincinnati, Ohio, where he will have his display of glass; cup plates; historical flasks and bottles; pewter; lustre and paper weights.

ANTIQUES. Also rooms and suites to let. **JUNE HILLS HUNTER**, Sign of the Tray, 20 Circle Street, opposite Flood Ireson House, Marble-head, Massachusetts.

AUTOGRAPHED ENGRAVING OF JOHN BROWN, his personal signature; best offer. G. C. WALRAD, 105 South Melcher Street, Johnstown, New York.

RUSH CHAIRS; rockers; bureaus; clocks; china cabinet; tables; Sheffield plate; glassware. **POHLMAN'S ANTIQUE SHOP**, 767 Michigan Avenue, Buffalo, New York.

SILHOUETTE ABIGAIL ADAMS, fine old frame; historical flasks, amethyst and blue glass; genuine dolphin compote and candlesticks; his-torical china. No. 635.

EXPERT REPAIRING of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 576 Lexington Avenue, New York City.

HISTORICAL BOTTLES; cup plates; Stiegel three mold old glass; Currier prints; paper weights. Price lists. **RICHARD NORRIS**, Falls Schuylkill, Philadelphia, Pennsylvania.

CARBOYS, amber, dark and light green, pumpkin and other shapes; old plates; communion flagon, pewter, knight on lid; old silver Hawthorne jar, flat; bronzes, etc. Mrs. C. B. DEMING, 5301 Darnel Street, New Orleans, Louisiana.

RARE CHIPPENDALE CHAIRS; Adam bed; clock-front bureaus; mahogany claw and ball foot desk; two maple highboys, one with three fans. Antiques that are Antiques. Miss JENNIE M. WISE, Greenfield, Massachusetts.

RARE GLASS; genuine old English and Irish glass; early Bristol colored glass, etc. Detailed monthly list of bargains in old glass and china, ten cents. CECIL DAVIS, 8 St. Mary Abbott's Terrace, Kensington Road, London, W. 14, England.

OF INTEREST TO COLLECTORS AND DEALERS: those in search of antiques who are planning to visit New England will do well to get in touch with me. I know of more than 400 antique shops and places of antique interest within a radius of 150 miles of Boston. I will take my own car or act as guide in your car for a day or tour. Write for rates and dates open. List of over 700 antique dealers (400 in New England), \$5.00 per copy. **JOHN E. SULLIVAN**, 12 Holden Place, Dorchester, Massachusetts.

WHITE SILK EMBROIDERED SHAWL; some old glass paper weights; Seth Thomas clock; set of old brass bureau handles; *Godey* fashion plates. No. 639.

CATHEDRAL CHAIR; wax miniature; coverlets; beaded bell-pull; shaving cabinet; turn-top tables; choice sofas; violet lustre plate. **CRAW-FORD STUDIO**, 528 Main Street, Richmond, Indiana.

PILGRIM CENTURY TAPE LOOM; Sheraton locker in cherry; small mahogany sideboard; cherry desk; original brasses; candle mold of early pine and pewter; J. Danforth six inch pewter open tankard; two unusually beautiful etched lamp shades, five and six inches; early Connecticut blown glass rolling pin, pestle, jar; four matched pewter candlesticks; early Con-necticut and United States maps; unusual comb-back Windsor; two oblong tin sconces; two fine iron toasters. Write me your wants. **FRANK MACCARTHY**, Cheshire, Connecticut.

CRAYON FIGURE STUDY signed by John Singer Sargent. O. S. KENDALL, Worcester, Massachusetts.

PILLAR POST BUREAU; also sleigh front bureau; hair cloth armchairs and sofas; one mahogany arm rocking chair with rose carving; spool or cottage beds; also four post beds; card tables; mirror frames. Price and pictures on request. J. RAYMOND BLINN, 28 How Street, Haverhill, Massachusetts.

ORIGINAL AUTOGRAPH LETTERS of celebrities of all nations bought and sold; send for price lists. WALTER R. BENJAMIN, 154 West 88th Street, New York City. Publisher *The Collector*, \$1; established 1887.

INLAID HEPPLEWHITE DINING TABLE; small cherry corner cupboard; large saw buck table; inlaid chest of drawers with fluted corners; large girandole mirror with eagle on top and candle holders; Queen Anne chair. Mrs. E. S. MacLwain, R. F. D. 1, Egypt Road, Norristown, Pennsylvania.

LOUIS XVI SETTEE, four feet long, end and legs carved in charming design, brocade seat, gilt, in perfect condition; Louis XVI round table, two feet in diameter, brocade top, carved top and legs, gilt, both pieces authentic and very fine; Louis XVI armchair, gilt with brocade, reproduction. Owner abroad, will make low price on quick sale. Can be seen at F. O. MILLER COMPANY, 67 Benevolent Street, Providence, R. I.

INDEPENDENCE HALL CHAIR, original, same as the nineteen chairs now in Independence Hall, Philadelphia. No. 637.

EARLY AMERICAN CRAFTSMEN by W. A. Dyer, chapters on Stiegel glass; Willard's clocks; Duncan Phyfe; Paul Revere, etc. Price \$4. MARTIN W. MOFFITT, Books on Antiques, 528 W. 142d Street, New York.

JOHN SPEED MAPS, rare and colorful, 1610-1626; other maps 1750-1770. Write for descriptive price list. Bought by owner in Europe. THE GIFT SHOP STUDIOS, 540 East Broad Street, Columbus, Ohio.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance. Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked * will be found in the display column.

CALIFORNIA
SAN FRANCISCO: H. K. SLEDGE, 433 Pacific Building.

CONNECTICUT

NEW HAVEN:

*MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.
*MARY G. ARMSTRONG, Park and Chapel Street.
*THE SUNRISE SHOP, 148 York Street.

NEW LONDON: THOMAS T. WETMORE, 447 Bank Street.

NORWICH: THE ANTIQUE EXCHANGE, Myra F. Ward, 210 Disco Bldg.

*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

*SOUND BEACH: D. A. BERNSTEIN, Adams Corner, Post Road.

STRATFORD:

*TREASURE HOUSE, 659 Ferry Boulevard.
*THE OLD YELLOW HOUSE, 1111 Stratford Avenue

*WEST HARTFORD: ROSALIND G. TRASK, 16 Quaker Lane.

*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.

ILLINOIS

*CHICAGO: LAWRENCE HYAMS & COMPANY, 643 South Wabash Avenue.

MAINE

BANGOR: THE THREE GABLES, 204 Broadway General line.

BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street.

PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

*ROCKLAND: COBB & DAVIS

*WALDOBORO: WARREN WESTON CREAMER.

YORK HARBOR: ANTIQUE SHOP, Hill Croft Inn. General line.

MARYLAND

BALTIMORE:

FRANKLIN STUDIO, 1124 Cathedral Street.
*THE OLD WALLPAPER HOUSE, 15 West Franklin Street.

MASSACHUSETTS

*ACCORD: QUEEN ANNE COTTAGE.

BOSTON:

*CHARLES S. ANDREWS, 37 Charles Street.
*BOSTON ANTIQUE SHOP, 59 Beacon Street.

*I. BRAVERMAN, 133 Charles Street.
*BROOKS REED GALLERY, INC., 22 Newbury Street.

*L. DAVID, 80 Charles Street. Hooked Rugs.

*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

*FLAYDERMAN & KAUFMAN, 68 Charles Street.

*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

*E. C. HOWE, 73 Newbury Street.

*JORDAN MARSH CO., Washington Street.

*LOUIS JOSEPH, 381 Boylston Street.

*CHARLES R. LYNDE, 424 Boylston Street. China. Auctioneers and Appraisers.

*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.

*FRANCES M. NICHOLS, 115 Charles Street.

*OX BOW ANTIQUE SHOP, 130 Charles Street.

*I. SACK, 85 Charles Street.

*SHREVE CRUMP & LOW, 147 Tremont Street.

*H. STONE'S ANTIQUE SHOP, 138 Charles Street.

*STOWELL & CO., 24 Winter Street, Jewelers and repairers of jewelry.

*FREDERICK B. WALDO, 88 Phillips Street.

*WILLIAM'S BOOKSTORE, 2 Milk Street.

BRIDGEWATER: ELLA B. SPARKELL, 1085 Pleasant Street.

*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

*CAMBRIDGE: WORCESTER BROS., 23 Brattle Street.

*CONCORD: THE CHEST, Lexington Road.

*DANVERS: THE JAMES PUTNAM HOUSE, Phoebe Caliga, 42 Summer Street.

*DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

*EAST MILTON: MRS. C. J. STEELE, 396 Adams Street.

*EAST TAUNTON: THE MAPLES, 1150 Middleboro Avenue.

FITCHBURG: THE ANTIQUE SHOP, 682 Main Street.

*FRAMINGHAM: OLD AMERICA COMPANY. Books

*GLOUCESTER: F. C. POOLE, Bonds Hill.

*GREAT BARRINGTON: YEARS AGO.

GREENFIELD:

JENNIE L. BASCOM, 206 High Street. General line

MISS JULIA D. S. SNOW, 277 Federal Street. General line.

*HANSON: F. E. CUMMINGS,

HAVERHILL:

F. J. FINNERTY, Newton Road.

*W. B. SPAULDING, 17 Walnut St.

*HINGHAM: DANIEL F. MAGNER, Fountain Square.

HYANNIS:

*H. STONE'S ANTIQUE SHOP.

The Treasure Shop. HELEN TRAYES, HULDAH SPAULDING.

*IPSWICH: THE VILLAGE GREEN SHOP, 59 South Main Street. General line.

ISLINGTON POST OFFICE: Boston-Providence Road, MABEL READ SURPRISE. General line.

*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.

LOWELL:

BLUE HEN ANTIQUE SHOP, Harrison Street. General line.

*FLORA M. BOARDMAN, 107 Clark Road.

MISS LOUISE R. READER, 417 Westford Street

*LUNENBURG: TURKEY HILLS ANTIQUE SHOP.

MARBLEHEAD: C. F. BESSOM, 11 Washington Street. General line.

*MARION: MRS. MARY D. WALKER, Front and Wareham Road.

MARSHFIELD:

*CARESWELL COTTAGE.

*HISTORIC WINSLOW HOUSE ASSOCIATION.

*MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

*MATTAPoisett: S. ELIZABETH York.

NEW BEDFORD:

MRS. CLARK'S SHOP, 38-44 North Water St. General line.

*THE COLONIAL SHOP, 22-24 North Water Street.

NEWBURYPORT: C. E. LARKIN, 33 Temple Street.

*NORTHBORO: G. L. TILDEN, State Road.

PITTSFIELD:

*MISS LEONORA O'HERRON, 62 South Street.

*OSWALD'S ANTIQUE SHOP, 11 Linden Street.

*PLYMOUTH: YE BRADFORD ARMS.

SALEM: THE WITCH HOUSE, Grace Atkinson. General line.

*SOUTH ACTON: THE ACTON ANTIQUE SHOP.

*SOUTH SUDBURY: GOULDING'S ANTIQUE SHOP.

STOCKBRIDGE:

*EDWARD CROWNINSHIELD, The Olde Corner House.

*THE LITTLE HOUSE SHOPPE.

*WARREN: C. E. COMINS.

WATERTOWN: GRACE ADAMS LYMAN, 24 Lincoln Street.

*WAYLAND: KATHERINE LORING.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

WORCESTER: GATES & GATES, 24 Charlotte Street. General line.

YARMOUTHPORT: ELM SHADE ANTIQUE SHOP, The Misses Baker. General line.

MISSOURI

ST. JOSEPH: YE OLDE TYME SHOPPE, 510 North Twelfth Street. General line.

NEW HAMPSHIRE

CENTER SANDWICH: SUNSHINE ANTIQUE SHOP, HARRY BLANCHARD, Sunshine Farm. General line.

CONCORD: EDGAR S. HAWTHORNE, at West Concord, Maine line. General line.

*DURHAM: LYNDE SULLIVAN.

*FRANKLIN: WEBSTER PLACE ANTIQUE SHOP AND TEA ROOM, Daniel Webster Highway.

HILLSBORO:

H. L. HERRICK. General line.

THE TREASURE CHEST, John G. Herrick, Deering Road. General line.

KEENE: KEENE ANTIQUE SHOP. General line.

LISBON: WHITE BIRCH ANTIQUE SHOP.

LITTLETON: THE WHITE SCHOOLHOUSE, Littleton-Bethlehem Highway. General line.

LOUDON: J. J. SHAY, THE BUNGALOW, Loverings Mills, on new State Highway.

MANCHESTER: THE ANTIQUE SHOP, 1315 Elm Street. General line.

NORTH CONWAY: OLD NEW HAMPSHIRE FURNITURE, road to Conway. General line.

PORTSMOUTH:

*J. L. COLEMAN, 217 Market Street.

*HORACE M. WIGGIN, 350 State Street.

NEW JERSEY

*BAYONNE: BAYONNE ANTIQUE SHOPPE, 1169 Boulevard.

CLOSTER: CLOSTER ANTIQUE SHOP, Sara M. Sanders, Alpine Road. General line.

*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.
 *FREEHOLD: J. B. KERFOOT.
 *HACKETTSTOWN: LARSEN BROTHERS, 265 Main Street.
 HADDONFIELD:
 *FRANCES WOLFE CAREY, 38 Haddon Ave.
 *MARTHA DEHAAS REEVES, 20 Potter Street.
 HOPEWELL: WILMER MOORE, 18 West Broad Street. General line.
 MONTCLAIR:
 *F. S. CAPOZZI, 337 Bloomfield Ave. General line.
 *THE PEKING PAILOU, 147 Watchung Avenue.
 *NUTLEY: ETHEL H. KAUFMAN, 244 Prospect St.
 *PLAINFIELD: THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.
 SUMMIT: JOHN MORRISON CURTIS, HELEN PERRY CURTIS, 8 Franklin Place

NEW YORK

*ALBANY: JAMES VINT AND SON, 34 North Pearl Street.
 *AUBURN: AGNES T. SULLIVAN, 24 Steel Street.
 AVON:
 *J. PARKER MERVILLE.
 ADELE PERRY, 12 Park Place. General line.
 BINGHAMTON:
 *L. J. BUCKLEY.
 MABEL PERRY SMITH, 572 Chenango Street.
 *BROOKLYN: HARRY MARK, 749 Fulton Street
 CHESTER: WHAT YOU WILL SHOP, Amy C McGuinness, Goshen Road.
 DUNDEE:
 *LOG CABIN ANTIQUES.
 *JEMIMA WILKINSON ANTIQUE SHOP.
 *GOSHEN: FANCHER'S COLONIAL SHOP.
 HUNTINGTON, L. I.: THE ABIGAIL STEVENSON ANTIQUE AND TEA SHOP, 143 East Main Street
 *ITHACA: COLONIAL ANTIQUE STORE, 308 Stewart Avenue.
 *JAMAICA: KATHARINE WILLIS, 272 Hillside Ave.
 *LODI: THE CRADLE ANTIQUE SHOP, Alice Licht.
 *LOUDONVILLE: EXCHANGE FOR WOMAN'S WORK, Albany County.
 MARCELLUS, Onondaga County: MARTHA JANE'S. General line.
 NEW ROCHELLE:
 *DOROTHY O. SCHUBART, INC., 651 Main Street.
 R. S. SOMERVILLE'S ANTIQUE STUDIO, 178 Main Street.
 NEW YORK CITY:
 *THE AINSWORTH SHOPS, 13 East 8th Street.
 *ANDERSON GALLERIES, Park Avenue and 59th Street, Auctioneers.
 *FRANCIS BANNERMAN SONS, 501 Broadway Firearms.
 *HARRIET BRYANT, 2 West 47th Street.
 *THE COLONY SHOPS, 397 Madison Avenue.
 HOME OF CHILDHOOD, 108 East 57th Street Children's antiques.
 *HARE & COOLIDGE, 54 West 11th Street.
 *RENWICK C. HURRY, 7 East 54th Street. Pictures and paintings.
 *JANE WHITE LONSDALE, 114 E. 40th Street.
 *H. A. & K. S. MCKEARIN, 735 Madison Avenue.
 *EDWARD MILLER, 679 Lexington Avenue.
 *F. NOBLE AND COMPANY, 126 Lexington Avenue.

*MARY CLAIRE O'BRIEN, 63 Fifth Avenue.
 *THE ROSENBAUGH COMPANY, 273 Madison Ave
 *THE 16 EAST 13th STREET ANTIQUE SHOP.
 *HENRY V. WEIL, 126 East 57th Street.
 *JOHN WEISS, 625 Lexington Avenue.
 *NIAGARA FALLS: OAK TREE ANTIQUE STUDIO, Inc., 439-3rd Street.
 *PAINTED POST; ISABELLA P. IREDELL, Greenaway Lodge.
 *PITTSFORD: RUTH WEBB LEE, 72 East Avenue.
 *PLEASANTVILLE: A. WILLIAMS, 56 Ossining Rd.
 *PORT CHESTER: KATHARINE WILLIS, 321 Boston Post Road.
 POUGHKEEPSIE:
 *J. B. Sisson's Sons, 372 Main Street. Auctioneers and Appraisers.
 Mrs. E. E. WALTER, 103 Market Street. General line.
 SLOATSBURG: J. W. WOOD, Orange Turnpike General line.
 *SOUTH SALEM: ELIZABETH BACON, Westchester County.
 *UTICA: OLD MAHOGANY SHOP, 813 Union Street

NORTH CAROLINA

GREENSBORO: THE ANTIQUE SHOPPE, 305 North Elm Street.

OHIO

CLEVELAND: HELEN DEFEST SUTPHEN 16001 Euclid Avenue. General line.
 COLUMBUS:
 THE BETSY ROSS SHOP, 2356 North High Street General line.
 FINDLAY: ANNA P. SOURS, 311 W. Sandusky Street. General line.
 GENEVA: THE HOUSE OF ANTIQUES, 97 East Main Street.
 NEWARK: R. M. DAVIDSON, 58 Hudson Avenue General line.
 *TOLEDO: THE RUMMELL STUDIO, 1819 Jefferson Avenue.

WILLOUGHBY: IONE AVERY WHITE, 122 Euclid Avenue. General line.

PENNSYLVANIA

ALLENTOWN: MR. and MRS. M. S. JACOBS 1236 Walnut Street. General line.
 BETHLEHEM:
 A. H. RICE, 519 North New Street. General line
 SCHUMM ANTIQUE SHOP, 451 Main Street. General line.
 CHRISTIANA: WM. R. FIELES, Lancaster County. General line.
 DOYLESTOWN: MARY B. ATKINSON, 106 East State Street. General line.
 EPHRATA: MUSSELMAN'S ANTIQUE SHOP. General line.
 ERIE:
 RITTERS ANTIQUE SHOP, 328 East 9th Street. General line.
 THE ANTIQUE SHOP, THERESE JULIE BALLARD, 27 West Seventh Street. General line.
 GLENSIDE: DORA E. SEELEY, Waverly Road. General line.
 GWYNEDD: DORA C. BARNES, Llachstrngout.

*LANCASTER: MRS. A. K. HOSTETTER, 10 South Queen Street.
 MARIETTA: ELBOW LANE ANTIQUE SHOP, MRS. E. L. CORNMANN, 276 West Market Street.
 PENNSBURG (Montgomery County): A. J. PENNYPACKER, 601 Main Street. General line.
 PHILADELPHIA:
 *JAMES CURRAN, 1625 Pine Street. General line.
 *MARTHA DEHAAS REEVES, 1026 Pine Street.
 *NATIONAL PATENT REED SALES CO., Drexel Building. Paper twist.
 *THE ROSENBAUGH COMPANY, 1320 Walnut Street. The STUDIO SHOP, 317 South 16th Street. General line.
 *ARTHUR J. SUSSEL, Spruce, cor. 18th Street.
 PITTSBURGH: McCARTY'S, 849 Sheridan Avenue. General line.
 *POTTSTOWN: THE ANTIQUE SHOP OF MRS. M. B. COOKEROW, 265 King Street.
 *STRAFFORD: THE ANTONY WAYNE ANTIQUE & CURIO SHOP.
 WEST CHESTER: FRANCIS D. BRINTON, Oermead Farm. General line.
 *WHITEMARSH: HAYLOFT ANTIQUES, Bethlehem Pike.
 *WILKES-BARRE: THE PONTIL MARK ANTIQUE SHOP, 69 North River Street.

YORK:
 BERGMAN ANTIQUE SHOP, 322 S. Duke Street. General line.
 BERKSTRESSER'S LITTLE SHOPPE AROUND THE CORNER, 116 South Edgar Street.
 CAROLINE LOGAN, 253 East Market Street.

RHODE ISLAND

BRISTOL: THE CORN CRIB SHOP, Poppasquash Road. General line.
 PROVIDENCE: MABEL K. ROGERS, 115 Waterman Street. General line.
 *WICKFORD: WICKFORD HILL ANTIQUE SHOP, 141 West Main Street.

VERMONT

*BELMONT: OLD CURIOSITY SHOP, E. E. White
 BENNINGTON: STONE WALL ANTIQUE SHOP, 209 Pleasant Street.
 *WOODSTOCK: E. W. ALLEN.

VIRGINIA

RICHMOND:
 *J. K. BEARD, Brewery's Mansion.

WASHINGTON, D. C.

*MRS. CORDLEY: 812 17th Street, N. W.
 *GEORGE W. REYNOLDS, 1742 M Street, N. W.
 *THE OLD VIRGINIA SHOP, 918 17th St., N. W.

WEST VIRGINIA

*CHARLESTON: MRS. ROBERTA C. NICHOLSON, R. F. D. 1.

WISCONSIN

*APPLETON: THE PETTIBONE-PEABODY CO.

ENGLAND

*CHESHIRE: J. CORKILL, Rock Ferry, Birkenhead.
 *HIGH WYCOMBE: FRED SKULL.
 *LONDON: CECIL DAVIS, 8 St. Mary Abbott's Terrace, Kensington.



IS YOUR NAME WRITTEN THERE?

Just for his own sake, and his pride in his profession, every American and foreign dealer in antiques—important or unimportant—should be listed in this directory. The cost is so small that it is sure to be repaid many times over in new business even to him whose location may be as inaccessible as Timbucktoo and as unfriendly as Mount Everest.

If you are a dealer send your check for \$15 now, and take your place among your competitors for a six months' period,

ANTIQUES, 683 *Atlantic Avenue*, BOSTON, MASS.

